



CENTENNIAL  
INTERNATIONAL EXHIBITION  
MELBOURNE

1888-9

OFFICIAL CATALOGUE  
OR  
EXHIBITS,  
ETC.,



Digitized by the Internet Archive  
in 2018 with funding from  
Getty Research Institute

<https://archive.org/details/officialguidetop00cent>



# Centennial International Exhibition, MELBOURNE.



## OFFICIAL GUIDE

TO THE

## PICTURE GALLERIES,

AND

## CATALOGUE OF FINE ARTS.

---

COMPILED AND EDITED FOR THE COMMISSIONERS

BY

J. LAKE,

SUPERINTENDENT OF FINE ARTS.

---

FOURTH EDITION: TWENTY-FIRST THOUSAND.

---

Melbourne:

PUBLISHED BY M. L. HUTCHINSON,  
15 COLLINS STREET WEST.

PRINTED BY MASON, FIRTH & MCUTCHEON, PROPRIETORS,  
390--394 FLINDERS LANE WEST.

---

1889.

**N**ATURE is a Poem written by God, and Art is man's  
Translation of it.—*Wyke Bayliss.*

**F**INE ART is that in which the hand, the head, and the  
*heart* of man go together. Recollect this triple group,  
and you will be able to solve many problems. Fine Art must  
always be produced by the subtlest of all machines, which is  
the human hand. No machine yet contrived, or hereafter con-  
trivable, will ever equal the fine machinery of the human  
fingers. Thoroughly perfect art is that which proceeds from  
the heart, which involves all the noble emotions; associates  
with these the head, yet as inferior to the heart; and the hand,  
yet as inferior to the heart and head and thus brings out the  
whole man.—*John Ruskin.*

## P R E F A C E .

---

THE purpose of the "Guide to the Picture Galleries" is to be descriptive rather than critical. Nevertheless, such short critical notes have been occasionally added as might serve to a more complete understanding of the pictures. To annotate every picture would have been cumbrous and unnecessary; but an endeavour has been made to supply such a key to the story of every historical, mythological, or legendary work as might be necessary to elucidate its meaning.

In the *British Loan Section* such notes are more frequent than in other portions of the book, chiefly for the reason that such an opportunity to become familiar with leading examples of British Art is not likely to occur in Australia for many years again; and further, that as much facility may be afforded as is possible for reaping the fullest advantage from the study of these examples.

As the purpose of the Guide is usefulness rather than originality, aid has been derived in the British section from the valuable and interesting accounts of that collection which have from time to time appeared in the criticisms of the *Argus* and in the letters of its London correspondents. In some cases these have been incorporated *verbatim*, and are here gratefully acknowledged. *Mr. Gooden*, the Custodian of the British Loan Pictures, has also contributed statistics under this head.

In the Victorian Loan Collection some of the notes have been adapted from the accounts of that Section contributed to the *Melbourne Daily Telegraph*.

*Herr Schnars-Alquist*, the Delegate of the German Art Association, and *M. Buisson*, the Delegate of the *Ecole des Beaux Arts*, have kindly supplied some of the information in the German and French sections respectively; while *Professor Morris* has contributed some interesting historical notes, and has also revised the proof-sheets.

In the arrangement of the Galleries, the Central Arch of the Main Building opposite the Dome, leading into the "Avenue of Nations," is regarded as the starting-point. Ascending the

staircase to the east of it, and walking along the Balcony as far as the Dome, the Main Entrance will be found of the *British Loan Collection*, in the north-east Inner Gallery. The numbers begin here (as in all other cases) at the *left hand bottom corner of the left hand wall*, and continue upwards and to the right, round the room. The Catalogue follows the same order. Whenever a break occurs in the numbering, a note has been inserted, directing the visitor where to find the next number on the walls.

Notes are inserted at intervals throughout the Catalogue, directing the visitor through a complete tour of the Galleries.

At the end of the book indexes for every Gallery are appended, containing the names of the Artists, with the numbers referring to their Pictures in the Catalogue and on the walls. In the case of Loan Galleries there is also a similar index of the Owners who have lent the Pictures.

A card affixed to each wall indicates the page in the Catalogue where the exhibits hung there are described. These indexes and cards have not been extended to the Annexes, except in the case of the Victorian Ladies' Court.

For facility of reference it was necessary that the numbering of the Pictures should follow their sequence on the walls. It was therefore impossible to prepare a reliable Catalogue of Fine Arts until such time as the hanging should have been completed.

The first edition having been compiled while Pictures were still coming in, and in the space of fifteen days, corrections or suggestions for addition to the next issue will be thankfully received by the Editor, addressed to the Exhibition Building.

J. L.

---

## PREFACE TO THIRD EDITION.

---

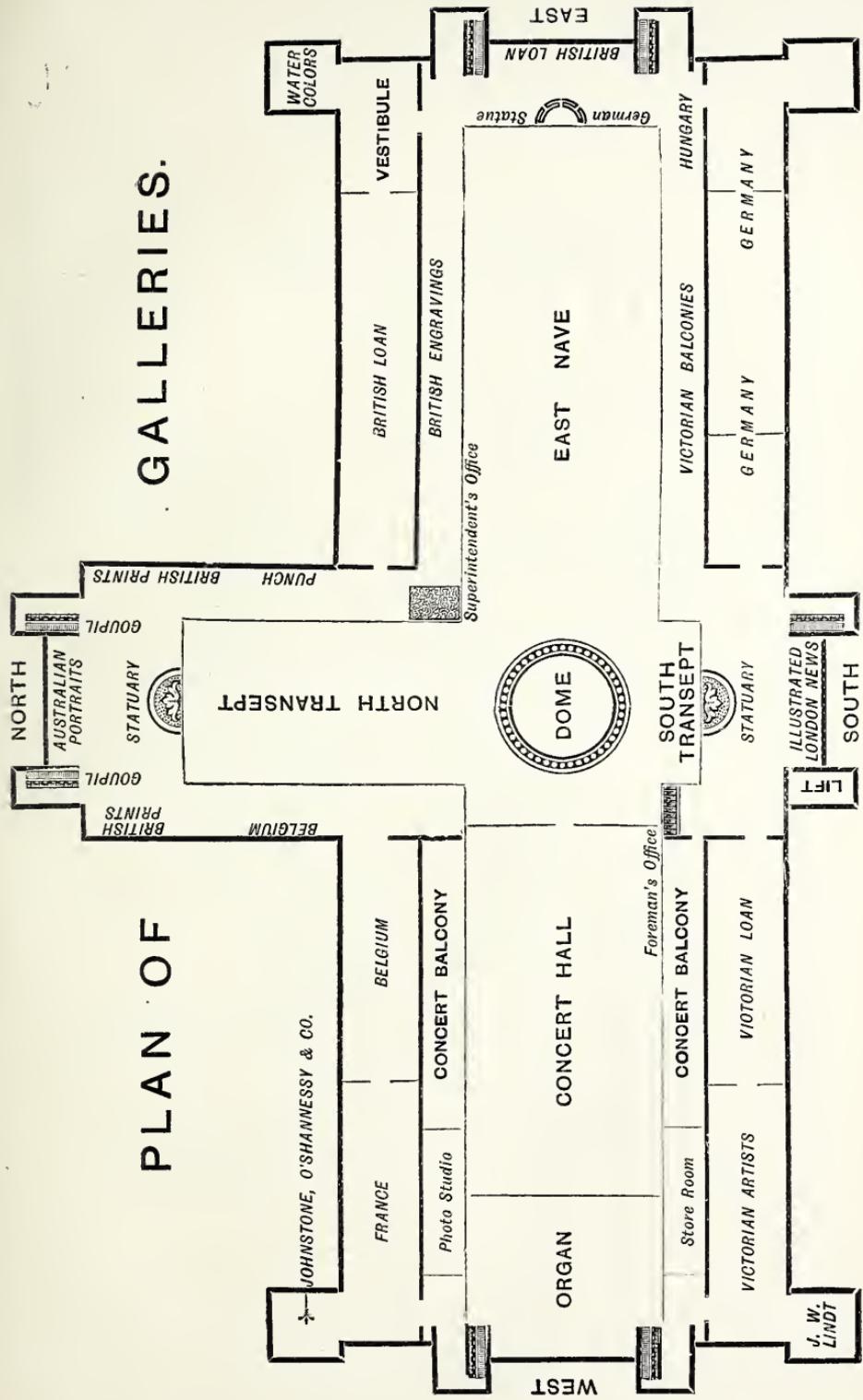
THE rapid sale of the First Edition, of 5000 in ten days, necessitated the printing of the Second Edition with only a few trifling emendations. In the Third Edition several additions have been made and the work corrected up to date. In a few cases pictures have been necessarily re-arranged, but their reference numbers will still be easily found.

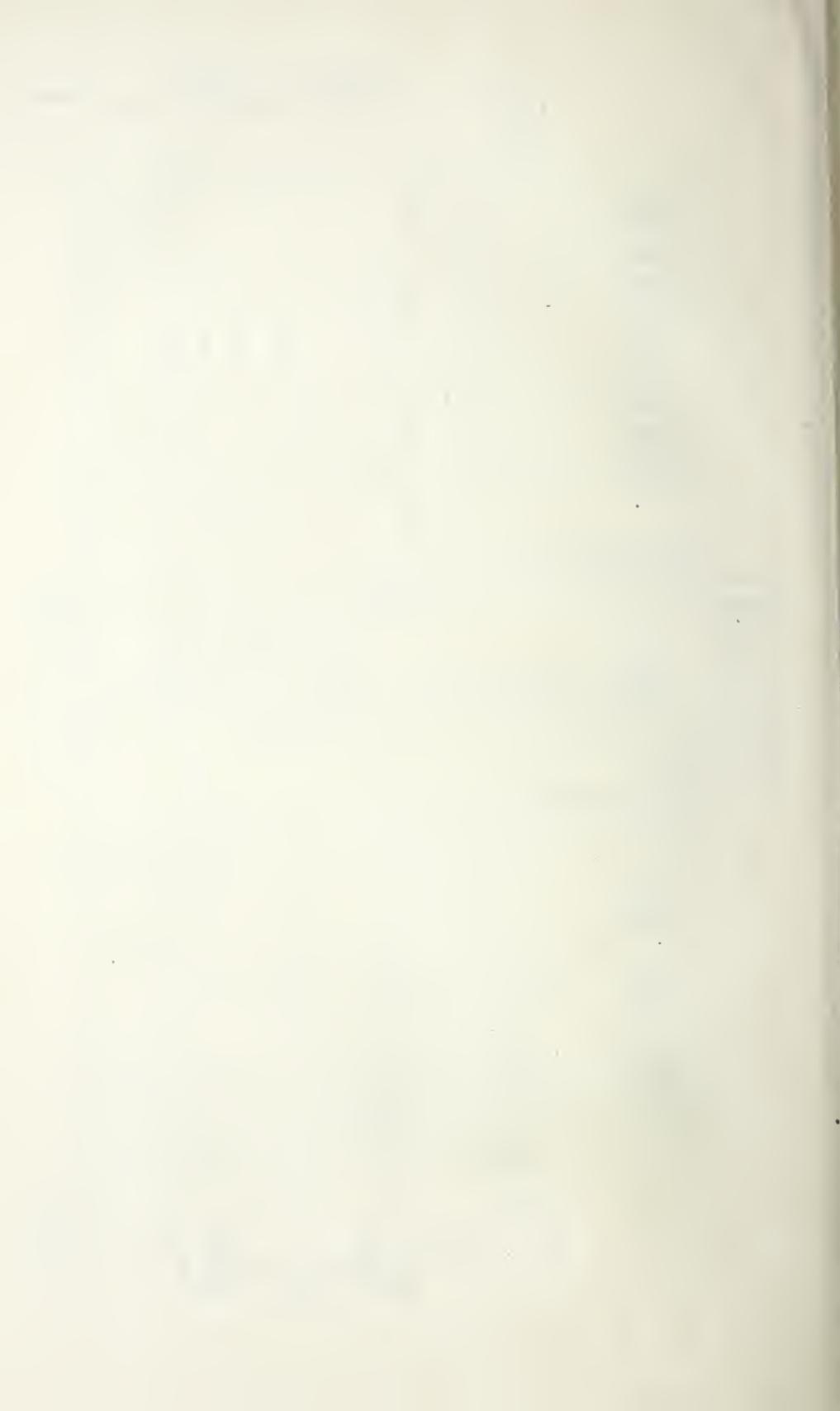
J. L.

October 20th, 1888.

# PLAN OF

# GALLERIES.





## TABLE OF CONTENTS.

---



---

Title Page .. .. ..	1	French Gallery, Oils .. ..	127
Preface .. .. ..	3	"    "    Water-colours	
Plan of Galleries .. .. ..	5	"    "    and Prints .. .. ..	133
Table of Contents .. .. ..	7	French Gallery, Sculpture ..	136
Abbreviations Used .. .. ..	8	"    "    Sèvres ..	137
British Loan Collection .. .. ..	9	"    "    Goupil Prints	140
"    "    Water-colours .. ..	41	Belgian Gallery, Oils .. ..	142
"    "    Sculpture .. ..	45	"    "    Water-colours ..	147
"    "    Water-colours (Outer Gallery) .. ..	45	"    "    Engravings, &c.	148
"    "    Engravings & Etchings	47	"    "    Sculpture ..	148
Punch Drawings .. .. ..	53	Additional Statuary .. .. ..	149
Royal Windsor Tapestries ..	60	Victorian Balconies .. .. ..	150
British Architectural Drawings	61	Sculpture .. .. ..	152
Australian Portrait Gallery ..	64	New South Wales .. .. ..	153
Austro-Hungarian Pictures ..	70	Tasmania .. .. ..	163
German Gallery .. .. ..	71	South Australia .. .. ..	164
"    "    Sculpture .. ..	85	New Zealand .. .. ..	165
"    "    Photographs & Prints	88	Queensland .. .. ..	170
Victorian Loan Gallery, Oils ..	89	United States .. .. ..	171
"    "    Water-colours	106	French Educational Section ..	171
"    "    Sculpture, &c.	110	Ladies' Court, Victoria ..	172
"    "    Oils continued	111	Index A.—British Artists ..	175
"    "    Supplementary	115	"    B.—British Owners ..	178
Illustrated London News ..	116	"    C.—German Artists ..	181
Victorian Artists' Gallery ..	119	"    D.—Vict. Loan, Artists	185
"    "    Water-colours	122	"    E.—    "    Owners	187
"    "    Sculpture ..	124	"    F.—Victorian Artists ..	188
Photo. Pavilion, Lindt ..	124	"    G.—French Artists ..	189
Photo. Pavilion, Johnstone, O'Shannessy & Co. ..	125	"    H.—Belgian .. ..	190
		"    I.—Ladies' Court, Artists	191

## **ABBREVIATIONS USED.**

---

P.R.A.	...	President of the Royal Academy.
R.A.	...	Royal Academician.
A.R.A.	...	Associate of the Royal Academy.
R.S.A.	...	Royal Scotch Academician.
A.R.S.A.	...	Associate of the Royal Scottish Academy.
R.H.A.	...	Royal Hibernian Academician.
R.W.S.	...	Member of Royal Society of Painters in Water Colours.
P.R.I.	...	President of Royal Institute of Painters in Water Colours.
R.I.	...	Member of Royal Institute of Painters in Water Colours.
S.B.A.	...	Member of the Society of British Artists.
F.S.P.E.	...	Fellow of the Society of Painter-Etchers.
F.R.I.B.A...		Fellow of the Royal Institute of British Architects.

# BRITISH GALLERY.

## LOAN COLLECTION.

### OIL PAINTINGS.

[IN THE NORTH-EAST INNER MAIN GALLERY.]

---

DAVID ROBERTS, R.A.; d. 1864.

LENT BY

1 "Jerusalem" ... ... ... *Duke of Westminster*

Roberts, though at the present moment out of fashion, always composed well; though he is no colourist, his work is always artistic. As a composer, whether of line or mass, his power to select the elements of a picture and fuse them into an organic whole was very great. The "Jerusalem" shows us the city as it appears from the east, the only approach to it which is not disappointing, because it comprehends the two great ravines which cut Jerusalem off from the surrounding table-land and gives a complete view of the Mosque of Omar, with its graceful dome, on the holy mount which overhangs the valley of the Kedron. The hour is sunset, and the artist has given a human interest to the scene by representing an army of Crusaders as climbing the hill from which they obtain the first view of the famous city.

[See also No. 74 by the same artist.]

F. SARTORIUS.

2 "Eclipse" ... ... ... *Earl of Rosebery*

T. SIDNEY COOPER, R.A.

3 "Evening in the Marshes" ... ... ... *The Artist*

Thomas Sidney Cooper, who for the past fifty years has enjoyed a high place in the painting of the quiet rumination of cattle on Canterbury meadows, still produces new works at the ripe age of 85. He may be seen again in No. 179.

C. LUTYENS, R.H.A.

4 "The Queen's Cream Horses" ... *Duke of Westminster*

J. C. HOOK, R.A.

LENT BY

5 "Land's End" ... ... ... *Duke of Westminster*

A masterpiece by an artist who is equally great in painting the sea and those that gain their bread upon its waters—seas fresh with tumbling waves and fretted foam, and broken skies of cloud and sunshine—or the green fields, lanes, and homesteads of Southern England. Mr. Hook is regarded as the truest and strongest of colourists in seascapes, and it is always found difficult to hang his works in the Royal Academy so as not to "kill" their neighbours by juxtaposition.

CLARKSON STANFIELD, R.A.; d. 1867.

6 "Scene in the Pyrenees" ... ... *Duke of Westminster*

[See note to No. 25.]

J. M. W. TURNER, R.A.; d. 1851.

7 "Conway Castle" ... ... *Duke of Westminster*

It will be no small matter for the art student wishing to study the various technical methods of men who have played a great part in the development of contemporary art to see examples of Turner, of whom all have heard so much. This opportunity the Duke of Westminster has afforded by his loan of these three examples, "Conway Castle," "Dunstanborough" (No. 11), and "The Mouth of the Thames" (No. 18), though it must be remembered that these can but partially illustrate the three stages into which all his critics have agreed to divide the great painter's artistic life, or the enormous range of his work, and the peculiar magic of his rendering of the vastness and mystery as well as the beauty and terror of nature. The three paintings indicated belong to his early period (1801-1819), when he painted the "Calais Pier" and "The Shipwreck," and they have suffered from want of cleaning; but a skilful expert could restore them to their pristine brilliancy.

JOHN HOPPNER; d. 1810.

8 "General Grosvenor" ... ... *Duke of Westminster*

Hoppner was a contemporary and rival of Lawrence during the earlier part of the latter's career. He attracted Royal patronage by reason of his having been a chorister in the Chapel Royal.

SIR J. E. MILLAIS, BART., R.A.

9 "Duchess of Westminster" ... ... *Duke of Westminster*

The work might be termed a "harmony in black and gold," the background being of a deep and varied yellow, against which, nearly in profile, her Grace stands, wearing a black dress, black lace sleeves, black gloves, and white bertha, and around her neck a black ribbon. The complexion is almost ruddy, and the eyes and lips, flushed with life, are of the richest colour. It exhibits some of the master's characteristic qualities as a colourist, as a designer, and, above all, as a master of expression. It is undoubtedly to the mastery of expression that the supreme vitality of Millais' portraits is chiefly due. The men and women in them live as they live in the portraits of few of his contemporaries.

E. W. COOKE, R.A.; d. 1880.

10 "Roman Bridge, Tangiers" ... ... *Duke of Westminster*

J. M. W. TURNER, R.A.; d. 1851. LENT BY

11 "Dunstanborough Castle" ... *Duke of Westminster*  
 [See note on No. 7.]

C. LUTYENS, R.H.A.

12 "Master of the Horse's Carriage" ... *Duke of Westminster*

SIR EDWIN LANDSEER, R.A.; d. 1873.

13 "Dog and Duck" ... ... *Duke of Westminster*  
 The picture has become a great favourite, from the familiar reproduction of it by engravings.

GEORGE MASON, A.R.A.; d. 1872.

14 "Near Matlock (eventime)" ... *Duke of Westminster*  
 Exhibited Royal Jubilee Exhibition, Manchester, 1887.

George Mason was a delightful painter of lovely harmonies in the minor key, full of charm and idyllic grace; little colour-cameos of English life, fresh as the air on the Sussex Downs. He had a tendency towards the modern French Impressionist school, but with far greater tenderness and delicate refinement. The scene is a happy hunting-ground of English tourists; the ridges of the "Heights of Abraham" skirt the horizon.

R. P. BONINGTON; d. 1828.

15 "Coast Scene" ... ... *Duke of Westminster*  
 The luminous and decisive style of Bonington are well seen here, as also in the picture lent by Dr. Fisher, in the Victorian Loan Gallery (No. 71). A contemporary of Keats, dying like him of consumption at the early age of 27, his personal appearance and romantic career were remarkable. His fine form and handsome face, and dark penetrating eyes, strikingly bespeaking the man of genius, arrested the attention of everyone, and around his early grave gathered Sir Thomas Lawrence, the president of the Royal Academy, and many of the most distinguished Academicians.

W. COTMAN.

16 "Barges in a Calm" ... ... *Duke of Westminster*  
 Painted with much force and breadth, and with that rapidity which bespeaks an out-door study. Cotman was one of the two leaders of the Norwich school, founded by "Old Crome."

OLD CROME; d. 1821.

17 "Cottage" ... ... ... *Duke of Westminster*  
 "Old" Crome was the son of a Norwich weaver and founder of the local school there. He borrowed his style from the Dutch landscape painters, but looked at the scenery surrounding his native city with his own eyes, and out of the most meagre materials generally contrived to construct a picture sweet in colour, harmonious in tone, and realistic in treatment. He is sometimes called "The English Hobbema."

J. M. W. TURNER, R.A.; d. 1851.

LENT BY

18 "Mouth of the Thames—Isle of Sheppey in the Distance" ... *Duke of Westminster*  
 [See note on No. 7.]

JOHN BRETT, A.R.A.

19 "Coast of Ayrshire, Arran Opposite" *Duke of Westminster*  
 20 "Ardneil Hill, Arran" ... *Duke of Westminster*  
 21 "The Bones of Ayrshire" ... *Duke of Westminster*

Three charming little sketches with the purity and brilliancy of water-colours, a walk of art in which Mr. Brett is more familiarly known.

SIR A. W. CALLCOTT, R.A.; d. 1844.

22 "Landscape" ... ... ... *Duke of Westminster*  
 A good example of the transition period between the classic formality and the more modern realism of English landscape painters.

Sir Augustus Wall Callicott became an Academician in 1810. The antipodes of Constable, he however, like him, gave much of his devotion to rivers, but, unlike that great painter, he aimed at broad and equally diffused light, and clear translucent atmosphere. He was as much influenced by Cuyp and Claude as by nature, but his works are always skilful and careful compositions.

EDWARD CROWE, A.R.A.

23 "Brothers of the Brush" ... *L. H. Lefevre Esq.*  
 24 "H.R.H. Princess of Wales" ... *H.R.H. Prince of Wales*

CLARKSON STANFIELD, R.A.; d. 1867.

25 "Opening of London Bridge, 1st August, 1831" ... ... ... *H. M. the Queen*

The "London Bridge" is an unusually large example of Stanfield, who holds a high name in English landscape art. The dramatic pomp of the scene would be especially facile for Stanfield at a period when he had an eminent name as a scenic artist. Still Stanfield was a faithful translator of atmospheric truth rather than an historic recorder of State pageants. He was probably attracted to the recording of this one by his love for that shipping and waterside life with which he had been from his baby years familiar. Note the archaeological accuracy of the State barges, the clever adaptation of the figure costumes to the necessities of the colour-scheme and the movement and life of the composition. The column in the back-ground is the "Monument" erected on Fish-street Hill in Billingsgate to commemorate the great fire of London of 1666.

Where London's column, pointing to the skies.  
 Like a tall bully, lifts the head and lies.—*Pope*.

## ANGELI.

LENT BY

26 "H.R.H. Prince of Wales" ... *H.R.H. Princess of Wales*

RICHARD WILSON, R.A.

27 "View at Tivoli" ... ... ... *Lord Armstrong*

Richard Wilson is known as the English Claude. Unappreciated in his own day, this noble classicist's art is now held in the highest esteem, thereby verifying Peter Pindar's prophecy in his Lyric Ode VI. with regard to the painter, who died in 1782—

But honest Wilson, never mind,  
Immortal praises thou shalt find,  
And for a dinner have no cause to fear.  
Thou start'st at my prophetic rhymes :  
Don't be impatient for those times ;  
Wait till thou hast been dead a hundred year.

J. CONSTABLE, R.A.; d. 1837.

28 "Near Dedham" ... *Right Hon. H. C. E. Childers*

This splendid example of the most intensely English painter of all—Constable—was added to the loan collection at the last moment. Constable was the first painter who reinstated pure English landscape in the place from which it had been ousted since Gainsborough and Crome ceased to paint it. But it was in France that the golden light of honour first fell upon the painter, when a gold medal was awarded to him for his pictures sent to the Louvre in 1825. And to this circumstance the rise of the French school of poetic landscape may be traced. It was from England the impulse came, as is always freely acknowledged in France by their best men. To Constable, and Bonington, and Copley Fielding, in the same year (1825) medals were awarded by the French judges. A distinguished French art critic, writing of Corot, says:—"It was before a picture of Constable that he felt the scales fall from his eyes, and from that day forth he took Nature as his only guide." Of all aspects of nature, Constable most felt the beauty of clouded skies and sudden gleams of sunshine. We stand by the margins of brimming rivers and hear the cheerful dash of the mill-race, or mark the rise and fall of the water in the lock; while overhead hangs the low cloud, grey with its weight of rain, or laden with a brooding freight of thunder. If Constable had not the dexterity and perfection of handling of lesser men, his silver-greys and greens and oxidised silvers were a revelation of pure beauty of colour. The picture appears to have undergone a careful restoration, otherwise it looks as fresh as when it left the easel. If we put out of comparison the quite modern "Vicat Cole," it may be regarded as the noblest landscape in the British collection.

E. HAYES, R.H.A.

29 "Dutch Pinks Coming Ashore" ... ... *The Artist*

J. CONSTABLE, R.A.; d. 1837.

30 "Dedham" ... ... ... *Lord Armstrong*

31 "Near Highgate" ... ... ... *Lord Armstrong*

[See note to 28.]

E. NICOL, A.R.A.

LENT BY

32 "Il Pescatore" ... ... ... *L. H. Lefevre, Esq.*

Nicol's more favourite subjects are the "Highland Lassie" and the "Scotch Fisherman," though this example well indicates his style of treatment of those types. An indication of his unusual deviation from his Scottish nomenclature is given in the Italian roof of the distant houses skirting the river side, otherwise "Il Pescatore" might have been simply "The (Scotch) Fisherman."

W. MULLER; d. 1845.

33 "Opium Seller, Cairo" ... ... ... *G. F. Williams, Esq.*

HOGARTH AND THORNHILL.

34 "The House of Commons in 1730" ... *Earl of Onslow*

The three principal figures are painted by Sir James Thornhill, M.P., and the rest by Wm. Hogarth. Arthur Onslow, Speaker, occupies the chair, and Sir Robert Walpole, K.G., is standing at his side. The clerks at the table are Mr. Edward Stables and his assistant, Mr. Aiskew. The three members, reckoning from the Speaker to the right, on the front row, facing the spectator, are Sidney Godolphin, Col. Richard Onslow, and Sir James Thornhill. Sir Robert appears to be about to address the House. Painted for Speaker Onslow, and lent February, 1885, to this collection by his descendant, the Earl of Onslow. A copy of this picture, taken by permission of Lord Onslow, 1784, is in the possession of the Earl of Hardwick, at Wimpole.

\* [See Note inserted at end of British Engravings, page 63.]

G. F. WATTS, R.A.

35 "Sir F. Leighton, Bart., P.R.A." ... ... ... *The Artist*

Mr. G. F. Watts, the old master of the Academicians, has been wintering in Malta, and the state of his health still detained him in the Riviera when the loan collection was being made. He wrote expressing his warmest sympathy with the objects of the commission, and giving plenary powers to select any of his works for the purpose desired—works ultimately destined, it is understood, to be his legacy to the nation for the benefit of the people and the study of that English school which he has served so well and loved so much. It will be a gift second only in value and importance to that of Turner. From this collection the Royal Commissioners selected the works now on the walls. There is no one who does not regard this master's works with reverence, as one who breathes the upper air in the region of art. In the Uffizi at Florence there is a gallery of portraits of the old Italian masters of the great period of Italian art, painted by themselves. Now and then to this gallery are added, by invitation, the portraits of very distinguished men, also painted by themselves. The portraits of three of our greatest painters have been added in the present decade to this galaxy of immortals—G. F. Watts, Sir J. E. Millais, and Sir Frederick Leighton. A great draughtsman, a colourist by divine gift, a poet whose conceptions are of the highest order, full of that impersonal sadness which has no trace of egotism, expressed with insight and dignity. Watts' portraits stand alone; they are not the picture of the outward man only, but of the inward spirit. In them he gives us much more than—

The outside life—the doublet of the flesh.

36 "Lady Playing Piano" ... ... ... *The Artist*

37 "Matthew Arnold," born 1822, died 1888 ... *The Artist*

The joyful thrill of English Spring around,  
Love at his side, his spirit calm and bright,  
At one great effortless and painless bound,  
Thought-swift, he passed from Sweetness—into Light.

38 "Robert Browning, D.C.L.," born 1812 ... *The Artist*

39 "Hope" ... ... ... ... *The Artist*

Hope is blindfold, according to the legends of the ancients, thus typifying the uncertainties of the future. She is playing upon a lyre of which all the strings but one are broken. As long as one string remains, Hope can hear its music. The picture represents her intently straining her ear to catch these last faint notes.

40 "The Spirit of Christianity" ... ... ... *The Artist*

"Suffer little children to come unto Me and forbid them not, for of such is the kingdom of Heaven." The picture is "dedicated to all churches."

41 "Love and Life" ... ... ... ... *The Artist*

"Love stands firm and strong, tenderly helping Life. He bends towards her, holding out his hands, that the wearied one may lean on him, and no longer toil in loneliness up that steep and rocky way. With him she will go bravely in among the crags and precipices, until they gain the distant blue which is his home."

42 "Mammon" ... ... ... ... *The Artist*

The picture is "dedicated to his worshippers." "Ye cannot serve God and Mammon," "God is Love." Mammon crushes out Love, symbolised here in the "young men and maidens" slain at his feet. The sceptre of Mammon is Death, symbolised in the capitals of the pillars of Mammon's throne.

43 "Miss Rachael Gurney" ... ... ... *The Artist*

44 "Alfred Tennyson," D.C.L. (Poet Laureate) ... ... ... *Sir Wm. Bowman, Bart.*

Mr. Watts' smaller portrait of the same sitter has been lately purchased for our National Gallery. The bay-leaves in the background have been observed by an eminent critic to form a laurel crown for the Laureate. But in his own words,

He wears a truer crown  
Than any wreath that man can weave him.

45 "John Lothrop Motley" ... ... ... *The Artist*

American Historian. Born 1814. Published—"Rise of the Dutch Republic" (1856); "History of the United Netherlands" (1860-7); "Life and death of John Barneveld." (1874); United States Minister at Vienna (1861-67); at London (1869-70). Died 1877.

46 "Mountains by Moonlight" ... ... ... *The Artist*

SIR THOMAS LAWRENCE, P.R.A.; d. 1830. LENT BY

47 "4th Earl of Aberdeen," Prime Minister,  
1854-56. ... ... *Earl of Aberdeen*

W. DYCE, R.A.; d. 1864.

48 "Beatrice" ... ... *Wm. Agnew, Esq.*

Beatrice is the heroine of Dante's worship, the incarnation of purity, the beatified vision of whom in the seventh heaven the "world-worn" poet "grasped in song." The style of Dyce, the painter of it, was characterised by a severe, and often dry, naturalism, or Germanism.

SIR F. LEIGHTON, BART., P.R.A.

49 "Sir R. Burton" (the great traveller, translator of  
"Arabian Nights") ... ... ... *The Artist*  
One of the strongest works in the gallery.

C. BAXTER.

50 "An English Rose" ... ... *E. Fox White, Esq.*

The drawing will remind us of the faces which John Leech used to give as the types of English beauty; and which Frith in his earlier days followed.

HOLMAN HUNT.

51 "The Shadow of Death" ... *Thos. Agnew and Sons*

"The Shadow of Death" took three years to paint, after many years of previous study. The engravings of it will be familiar to many who have never before seen the picture. It represents the workshop of Joseph of Bethlehem, the time being the hour of the cessation of labor, just before the setting of the sun. The bright golden light enters the chamber from the front of the picture, and falls full on the erect figure of Jesus, represented in early manhood. An open window shows the landscape with shadows spreading out at the base of the hills; the fields are still in a glow of light. As Christ stands with raised and extended arms in the full light of the low sun the shadow which gives the name to the picture is projected on the wall of the room, and thus suggest the attitude of one crucified. Holman Hunt's realism does not stop at the representation of the superficial aspects of nature, for there are, besides, subtle under-tones, and hints of meaning for those who can appreciate them. Shadow with him means colour as well as darkness, and this preception of colour divides the work of the colourist from that of the chiaroscuroist, and is one of the painter's strongest peculiarities. The present picture is the original work from which the engravings were made. Mr. Hunt painted it during a three years' sojourn in Jerusalem, and it bears his monographic signature in the corner. "W. H. H., 1870-3." On his return to England he made a life-size replica, which was exhibited through the chief towns of England and America, and was presented to the City of Manchester by Messrs. Thomas Agnew and Sons. It was called by the public "The Shadow of the Cross," a title never given to the work by the artist.

SIR EDWIN LANDSEER, R.A.; d. 1873. LENT BY

52 "Viscount Melbourne" ... ... *Hon. Evelyn Ashley.*

This picture was left to Mr. Ashley by his grandmother (Lady Palmerston), who was sister to Lord Melbourne. It was painted at Woburn Abbey, where Lord Melbourne and Sir Edwin were both staying.

It is a very valuable example of the rapid and vigorous manner of Landseer's sketches and studies, and it illustrates this phase of his excellence quite as amply as the "Flood in the Highlands" reveals his matured study.

SIR THOMAS LAWRENCE, P.R.A.; d. 1830.

53 "Lady Aberdeen, wife of the 4th Earl of Aberdeen" ... ... *Earl of Aberdeen*

HOLMAN HUNT.

54 "The Scapegoat" ... ... ... *Lord Brassey*

"Surely he hath borne our griefs and carried our sorrows; yet we did esteem him stricken, smitten of God, and afflicted."

"And the goat shall bear upon him all their iniquities into a land not inhabited."

"Strange as the wildest romance were the days spent in the far east over the task of painting this great work, after the painter had become impressed with the importance of painting the subject in the very wilderness of the Dead Sea, tracing its entire western margin in order to discover the most suitable spot wherein to represent the tradition of the goat, which, bearing the transgressions of the Israelitish nation, had been expelled from all the habitations of the living. This he found at Oosdoom, a desert spot on the salt-incrusted shallows of the Dead Sea, looking across which the mountains of Edom are visible, but the goat itself, though sketched at Oosdoom, was painted at Jerusalem. In Leviticus it is commanded, as an atonement for the sins of Israel, that a chosen goat having had 'confessed over him the iniquities of the children of Israel,' should be driven forth into the wilderness—'into a land not inhabited.' It was the custom of the Jews to tie round the horns of the goat a fillet of red worsted, which, should the animal be afterwards discovered, and this found to be bleached white, was considered as a sign that the atonement was accepted. The scapegoat bears this fillet, and 'the land not inhabited' is a realistic view of the borders of the Dead Sea, where the creature is staggering nigh to death. Utterly exhausted, he sways upon two hoofs, which are trammelled in the brittle crust of salt; his hard glazing eyes look out with a piteous bitterness, as if to see if any persecutor awaited him in that waste land. The long hairy wool of the goat is a masterpiece of painting, with the peculiar dry lustre and silky shine not unlike fine worsted, which, in fact, it really is. In the foreground, white with the incrusted salt which the floodings of the sea have left upon the shore, are seen skeletons of camels and other beasts of burden just within the margin of the shallow water, where they have wandered to the false glitter to die. Across the sea, which reflects the clear brilliant sky and the rocky mountains of Moab, a fading purple and orange splendour lying upon them from the setting sun, the great full moon shines in the heavens, and is reflected with the hills, and the clouds, and the daylight in

those deceitful deeps. The whole is magnificent in colour, brilliancy, clearness, and force of tone. Following his more popular work, 'The Light of the World,' some thirty years ago, it excited extraordinary notice when exhibited at the Royal Academy."—A. The present work is Hunt's original study; in the larger completion, which now hangs in the South Kensington Museum, he omitted the rainbow.

G. H. BOUGHTON, A.R.A.

55 "Autumn" ... ... ... *Sir C. Tennant, Bart.*  
 56 "Hoorn" (N. Holland, a dead city of  
     the Zuyder Zee) ... ... ... *S. Joshua, Esq.*  
 57 "Winter" ... ... ... *Sir C. Tennant, Bart.*

"Of the three pictures by Mr. G. H. Boughton, R.A., the preference will probably be given to his view of Hoorn, in Holland, on account of its naive presentation of the quaint little Dutch town on the shores of the Zuyder Zee, in which three famous navigators first saw the light—Abel Jansz Tasman, the discoverer of Tasmania; Jan Pietersz Koen, who founded Batavia; and Wouter Cornelisz Schouten, who was the first to double the most southerly promontory of South America, upon which he bestowed the name of his native town, and called it Cape Horn."—A. The picture attracted high eulogiums from all the London Press when exhibited at the Royal Academy some nine years ago.

G. D. LESLIE, R.A.

58 "The School Door" ... ... ... *Wm. Agnew, Esq.*  
 59 "Waiting for the Ferry" ... ... ... *C. E. Lees, Esq.*  
 60 "He Cometh Not" ... ... ... *W. Gillilan, Esq.*

Mr. G. D. Leslie's work may be best described in his own words: "My aim in art," he says, "has always been to paint pictures from the sunny side of English domestic life, and as much as possible to render them cheerful companions to their possessors. The times are so imbued with turmoil and misery, hard work and utilitarianism, that innocence, joy, and beauty seem to me the most fitting subjects to render such powers as I possess useful to my fellow creatures." The son of a famous artist, he is emulating the career and the reputation of his father. All three pictures, Nos. 58, 59, and 60, aptly exemplify John Ruskin's dictum, that this painter "excels in rendering some of the sweet qualities of English girlhood."

H. S. MARKS, R.A.

61 "When Doctors differ who shall  
     agree?" ... ... ... *L. H. Lefevre, Esq.*

Mr. Stacey Marks is the humourist of the Academicians. His "Antiquary," and similar works, will recall his peculiar skill in investing bird life, and even dead stuffed specimens, with the liveliest fun and the most subtle humour. A strong and admirable portrait of the artist, by Ouless, will be found in No. 104, which see.

## E. LONG, R.A.

LENT BY

62 "The Rose of England" ... *Thos. Agnew and Sons*

The work is a portrait of H.R.H. Princess Victoria, daughter of the Duke and Duchess of Teck. At Mr. Long's request she consented to sit for this picture, which was exhibited in London in 1887, with several others by Mr. Long, as a series of "Types of Beauty," in which the present work represented England.

## KEELEY HALSWELLE.

63 "Hart's Lock Wood—a Gleam of Sunshine" ... ... *Thos. Agnew and Sons*

Whispered the ripples, murmured the leaves,  
Melody soft of the autumn eves.

64 "Backwater near Temple Loch" ... *Thos. Agnew and Sons*

Thick are the trees with leaves in every grove,  
The feathered minstrels tune their throats to love.

65 "Meadow Walk, Christchurch, Oxford" *Thos. Agnew and Sons*

[The Figure is painted by H. S. Marks, R.A.]

How sweet a short retreat to steal,  
The vanity of life to feel,  
And from its cares to fly.

66 "Eton" ... ... ... *Thos. Agnew and Sons*

Ye distant spires, ye antique towers  
That crown the watery glade,  
Where grateful science still adores  
Her Henry's holy shade.

Nos. 63 to 66 are four scenes on the Thames, forming part of a series of pictures painted by Mr. Halswelle, and exhibited in London under the title of "Life on a House-boat."

67 "Gibraltar" ... ... ... *Lord Brassey*

68 "Glen Sligachan and the Cuchillan Hills" *Thos. Agnew and Sons*

Mr. Keeley Halswelle's work is now tolerably familiar to Melbourne, where the National Gallery has secured the two very fine examples brought out by Lord Buckinghamshire; indeed, it is difficult to say which of those two should be admired the most, the "Heart of the Coolins" or the "Noontide Rest." He is to be seen in an earlier method as a figure painter in No. 154, painted in 1872, and one of the earlier studies of that picture done in 1870 at Rome, in water-colour, which from its strong body approaches *tempera*, may be studied with advantage in the Victorian Loan Gallery, No. 149. The "Glen Sligachan" is the finest example that has yet come out to the colonies, illustrating in a noble manner the "land of the mountain and the flood."

## R. REDGRAVE, R.A.

69 "A Woodland Mirror" ... ... *Lord Brassey*

A very fine work, in the best style of the penultimate stage of English landscape painting.

E. W. COOKE, R.A.; d. 1880.

LENT BY

70 "Calm Day on the Scheldt" ... ... *Lord Brassey*

Perhaps the best of this favourite artist's works that has been seen here. Certainly his most characteristic composition since the familiar London Art-Union engraving of a dozen years ago. "A Calm Day" with a level flood was Mr. Cooke's best opportunity, next to those translucent shallows and foreshore ripples in which he so much delighted.

DANIEL MACLISE, R.A.; d. 1830.

71 "Midsummer Night's Dream" ... *G. F. Williams, Esq.*

"Man is but an ass if he go about to expound this dream. . . . The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what this dream was. It shall be called Bottom's Dream, because it hath no bottom."

Daniel Maclise, whose style was perhaps formal and dramatic, and his methods those of fresco rather than canvas, is best known by his famous conception of the Play Scene in *Hamlet*. His two frescoes of the "Death of Nelson" and the "Meeting of Wellington and Blucher," in the House of Lords, are, however, regarded as in the first rank of English historical paintings.

SIR THOMAS LAWRENCE, P.R.A.; d. 1830.

72 "Viscount Melville" (Pitt's Dundas) ... *Earl of Aberdeen*

JOHN SMART, R.S.A.

73 "Bonnie Strathyre" ... ... ... *The Artist*

DAVID ROBERTS, R.A.; d. 1864.

74 "Interior of St. Mark's, Venice" ... *Lord Cheylesmore*  
[See Note to No. 1.]

SIR E. LANDSEER, R.A., AND SIR J. E. MILLAIS, BART., R.A.

75 "Going to the Chase" ... ... ... *Thos. Agnew & Sons*

This work was originally exhibited by Sir Edwin Landseer in the Royal Academy, under the title of "Hawking." It was purchased by Baron Rothschild. Millais was afterwards engaged to paint out the sitting figure, and to replace it by a portrait of the artist's daughter, which has been most successfully effected.

SIR F. LEIGHTON, BART., P.R.A.

76 "Phryne at Eleusis" ... ... ... *The Artist*

Phryne was an Athenian hetæra, who is said to have offered to rebuild the walls of Thebes if she might put on them this inscription: "Alexander destroyed these walls, but Phryne, the hetæra, rebuilt them." She served as model for the "Cnidian Venus" of Praxiteles; and the most celebrated picture by Apelles, "Venus Anadyomene," was a representation of Phryne, who at a public

festival at Eleusis entered the sea with hair dishevelled, in order to serve the painter as a model. The President's picture represents her preparing her hair for the "Venus Anadyomene."

W. C. HORSLEY.

77 "Great Britain in Egypt" ... ... *The Artist*

Mr. Horsley, the son of the Academician, is the nephew of the musician, familiar to older Melbourne, who wrote the ode to welcome the Duke of Edinburgh.

A. C. GOW, A.R.A.

78 "Last Days of Edward VI." ... ... *The Artist*

"As to the King's health, Sir, it is still the same as I wrote you on the 27th ult.; since then he has been shown at a window in Greenwich, where many saw him, but in such a plight, so weak and wasted, that the people said it was Death. This was done because the Commons began to murmur and to say that he was dead."—Letter of Ambassador Schefer to Charles V., 14th July, 1553. (*Vide* "Froude's History," vol. V., page 514.)

MRS. LEA MERRITT.

79 "Eve" ... ... ... ... *The Artist*

A chaste and pathetic study indicating all the hopeless bitterness of remorse which followed the "knowledge of good and evil."

PETER GRAHAM, R.A.

80 "The Fowler's Crag" ... ... ... *W. Gillilan Esq.*

We cannot too highly admire the triumphant skill of this noble picture.

[See note on Mr. Graham's work in the Victorian Loan Collection, page 100.]

W. B. RICHMOND.

81 "The Lament of Ariadne" ... ... ... *The Artist*

Ariadne was daughter of Minos. When Theseus was sent to convey tribute to the Minotaur, Ariadne fell in love with him. She gave him the thread by means of which he found his way out of the labyrinth. Theseus promised to marry her, and took her away with him to the island of Naxos. Some say that she was there killed by Artemis, but according to the more common legend she was left "by the sad sea waves" lamenting her faithless love.

'Twas Ariadne passioning  
For Theseus' perjury and unjust flight.  
—*Two Gent. of Ver.*, IV., iv., 170.

T. FAED, R.A.

82 "The Poor, the Poor Man's Friend" *Duchess of Montrose*

This picture was exhibited at the Jubilee Exhibition at Manchester. Victorians will be already familiar with the characteristics of the painter, from his "Mitherless Bairn" in the National Gallery, and will, doubtless, welcome another production from the same easel. It bears a couplet but too proverbially true—

The poor, the poor man's friend,  
The blind man's at the door.

It would be difficult to secure a more thorough embodiment of all that is so peculiarly the manner, feeling, colour, style, and sentiment of this popular and veteran painter.

## WYKE BAYLISS, F.S.A.

LENT BY

83 "Interior of St. Remy, Rheims" ... *The Artist*

This is one of the greatest Abbey Churches in France, built in the 11th century. Mr. Bayliss may be seen in his favourite manner in the picture. Visitors to the Exhibition of 1880-81 will remember there his grand presentation of Strasbourg Cathedral. The painter also follows the literary side of his profession, and is well known by his charming book, "The Higher Life in Art."

## SIR J. GILBERT, R.A., P.R.W.S.

84 "The Morning of the Battle of Agincourt" ... *The Artist*

Sir John Gilbert has illustrated a passage in Monstrelet's *Chronicle*, where he tells us that the English, on the eve of Agincourt, notwithstanding they were much fatigued and oppressed by cold, hunger, and other annoyances, "made their peace with God by confessing their sins with tears, numbers of them taking the sacrament." Sir John has been guided in his delineation of the scene by the descriptive passage in Shakspere's *Henry V.*, Act IV., Sc. 2:—

Their horsemen sit like fixed candlesticks,  
With torch-staves in their hand; and their poor jades  
Lob down their heads, dropping the hides and hips;  
The gum down-roping from their pale-dead eyes;  
And in their pale dull mouths the gimmel bit  
Lies foul with chewed grass, still and motionless:  
And their executors, the knavish crows,  
Fly o'er them all, impatient for their hour.  
Description cannot suit itself in words  
To demonstrate the life of such a battle  
In life so lifeless as it shows itself.

They have said their prayers, and they stay for death.

Next to Landseer, perhaps no painter is better known to those who have never seen his paintings than the veteran historical draughtsman, Sir John Gilbert. Scenes in the life of his favourite hero, Bluff King Hal, ideal portraits of the hale old "Miller of the Dee," and Christmas Supplements to the *Illustrated London News* and *British Workman*, hang side by side with "The Shepherd's Chief Mourner," and the "Shoeing at the Forge," in many an English labourer's cottage or factory-workman's home.

## HEYWOOD HARDY.

85 "Trespassers" ... ... *Thomas Agnew and Sons*

A charming cattle sketch, with a keen eye to the harmony and sweetness in colour as evinced in the secondary purple and yellow scheme of the trespassers' necks and the rhododendron's blooms.

## W. P. FRITH, R.A.

86 "Blessing the Little Children" ... *Thomas Agnew and Sons*

An episode in the great procession of our Lady of Boulogne.

One touch of nature makes the whole world kin.

The picture is in Frith's best manner, and one in which his remarkable smoothness of finish and nicety of detail do not detract from the broad effect and movement of the composition.

The benevolent good nature of the Archbishop's face should be noted in contrast with the novitiate on the right of the canvas, who seems shocked at his superior's susceptibility to the passions of humanity. This contrast is farther developed in the formal

*insouciance* of the two aged ascetics who follow in the train of the scarlet-cassocked acolyte bearing the pastoral staff, and who conscientiously continue the even tenor of their preces and responses, unmoved by the pressure of "the lame, the halt, and the blind" in their eagerness to secure a blessing. In the action of the canon on the Archbishop's left hand, who is repelling the charming group of pretty babies seeking their share of the benediction, and in the whole sentiment of the work, Mr. Frith seems to have remembered in his dramatisation the older and more venerable story of the "disciples who rebuked those that brought" the little children to be blessed in Palestine nineteen centuries ago. No picture of Frith's is complete without the introduction of his own portrait; here it occurs as an English tourist on the extreme right of the canvas, and looking out of it as if he, like Gallio, "cared for none of these things."

W. F. YEAMES, R.A.

\*87 "Maundy Thursday" ... ... ... Lord Brassey

Maundy Thursday, the day before Good Friday.

"Maundy is from Latin 'Mandatum novum,' the new commandment, John xiii. 34. This is, of course, 'that ye love one another'; but in olden times it was, singularly enough, appropriated to the particular form of devotion to others exemplified by Christ when washing His disciples' feet, as told in earlier verses of the same chapter."—*Skeat. Etym. Dict.*

"The King of England was formerly accustomed on Maundy Thursday to have brought before him as many poor men as he was years old, whose feet he washed with his own hands; after which his majesty's *maunds*, consisting of meat, clothes, and money were distributed amongst them. Queen Elizabeth, when in her thirty-ninth year, performed this ceremony at her palace of Greenwich, on which occasion she was attended by thirty-nine gentlewomen. Thirty-nine poor persons being assembled, their feet were first washed by the yeomen of the laundry with warm water and sweet herbs, afterwards by the sub-almoner, and finally by the Queen herself, kneeling. These various persons, after washing each foot, marked it with the sign of the cross above the toes, and then kissed it; clothes, victuals, and money were then distributed. This ceremony was last performed in its full extent by James II."—*Chambers' Book of Days*, Vol. I., p. 412.

VICAT COLE, R.A.

\*88 "Ripening Sunbeams" ... ... ... Lord Brassey

Half-veiled in golden light of shimmering air  
The landscape stretches wondrout air,  
No paling beauty anywhere;

Nature is in her prime.

In richest robes the hills and woods appear,  
The lakes and springs lie motionless and clear,  
Ruled by the fairest queen of all the year—  
Beautiful harvest-time.

—*Poems of England*.

This glorious landscape needs no further description. In conjunction with Leader's "April Day," exhibited in the Victorian Loan Gallery, and Peter Graham's "Fowler's Crag," it forms a trio which take rank as the three noblest modern landscapes in the whole Exhibition. The remark chronicled by the "Gossiper" of the *Argus* is its best criticism—"Study it well; that is England."

R. W. MACBETH, A.R.A.

LENT BY

89 "The Fen Farm" ... ... *Thos. Agnew and Sons*  
A luminous and dewy picture, full of all pastoral sweetness.

SIR E. LANDSEER, R.A.; d. 1873.

90 "A Flood in the Highlands" ... *Lord Cheylesmore*

The late Sir Edwin Landseer stood supreme in a field which has always found employment for clever painters since the earliest days of English art. The poetry of mountain landscape was also within his range, and though he was doubtless largely indebted to the engraver for his widespread fame, his best works will always be held in the highest esteem. The "Flood in the Highlands" is one of Landseer's masterpieces. It depicts the result of one of those sudden meltings of snow on the hills, or heavy falls of rain, which, swelling the little rivulets, often overwhelm a village hamlet at a single sweep. The great flood, rushing from the hill-side, rages down, pouring an irregular and restless torrent along, drowning the adjacent country, and bringing ruin and desolation on every hand. Above, grey wreaths of war-clouds hasten along, and the whole aspect of the scene bespeaks terror and destruction. The picture was one of the last that came from his easel in the plenitude of his powers. It is full of dramatic pathos. Many regard it as the artist's crowning achievement; for "even before it was finished, the painter, always a man of extreme nervous susceptibility, had hints that the human mind and the body which surrounds it are mortal." This work is a fine example of a point of Landseer's excellence which has been too frequently overlooked—viz., his harmonious depth of colouring. He works in a peculiar chord of purples and browns which is quite of his own sounding. But the key-note of it was struck for him in the brown woods and purple heathers of his well-loved Scotch deer-forests, and its impression lingers in all his works.

F. GOODALL, R.A.

91 "The Spirit of the Dove" ... ... ... *The Artist*

An effective rendering of a beautiful subject. The child Jesus is lying on the ground, His head towards the spectator, and His whole figure illuminated by the celestial radiance which descends upon Him from the emblem of the Holy Spirit, hovering in mid-air.

Mr. Goodall is familiar to Melbourne from his work in the National Gallery. Another fine example, in the same familiar manner as that picture, hangs in the Armytage collection in the Victorian Loan Gallery (No. 108). The present work is a new departure, and reminds one of the manner and skill of Bougereau.

FRANK HOLL, R.A.; d. 1888.

92 "Samuel Cousins Esq., R.A." (the eminent engraver; died 1887) ... ... ... *The Artist*

This is one of Holl's masterpieces, and is in his strongest style as a portrait painter. In a lighter vein of manner, but with a pathetic subject, the same artist is to be seen in the collection of the *Illustrated London News* (in the South Transept) as a painter of the pretty idyll called "In Wonderland." (No. 49.)

W. F. YEAMES, R.A.

LENT BY

93 "Prisoners of War, 1805" ... ... *The Artist*

A true type of Yeames in his "Incident" manner. As a painting it suffers by comparison with No. 87, but the subject will be a more popular one. It has been engraved by the pictorial press. The two little "middies" on the right have just been captured ashore, probably from one of the vessels lying in the harbour. The younger one bears traces of having been wounded in the fray, and is proportionately dejected; but the elder boy has that impudent defiance and contempt of the foreign "Mounseer" which is typical of the British seaman. The French brunette in the centre of the crowd is leading their remonstrances against the sentry with the earnest scorn belonging to motherly instinct.—Patience, little middies.—Ere the year (1805) be out, Nelson at Trafalgar will gloriously avenge you.

SIR J. D. LINTON, P.R.I.

94 "Declaration of War" ... ... *C. J. Jacoby, Esq.*

This picture should be studied in conjunction with No. 100, as it forms the introductory passage of the incident there represented. The Moorish plenipotentiaries appear to have brought the ultimatum to the king, standing on the steps of the throne, in respect of a question of territorial rights. The Court officials on the right hand, who are examining the map, remind us of Shakspere's passage in a similar scene—

"See how this river comes me cranking in,  
And cuts me from the best of all my land,  
A huge half-moon, a monstrous cantle out."

—*I. Henry IV.*, Act iii., sc. i., l. 99.

The defiance of the king on the steps in the present picture is finely expressed in the crumpled scroll which he holds.

In the companion picture (No. 100), entitled "Victory," the *dénouement* is powerfully rendered. The victors bring in the captive Moor in bonds; his armour and trophies of weapons lie at the foot of the throne, while the young prince gleefully examines the shield. The softened compassion of woman finds illustration in the aspect of the queen on the throne, while the *posse* of the victorious train, unmoved by such a sentiment, crane their necks in eagerness to watch the captive's demeanour. This picture, with No. 100, is part of a series of four pictures painted by Linton to illustrate the life of a soldier of the Renaissance. The other two were entitled "The Banquet," and "The Surrender." Three of this series were exhibited last year at Manchester.

H. HERKOMER, A.R.A.

95 Portrait of his Father ... ... ... *The Artist*96 Archibald Forbes (War Correspondent) ... ... *The Artist*

Mr. Herkomer is one of the most vigorous of all the Academy portrait painters. He is also a very skilful etcher, and his reproductions of some of his most famous portraits in this medium will be familiar to all. The portrait of Archibald Forbes might perhaps not be so popular in Natal as it will be in Melbourne. The portrait of the painter's father, Lorenzo Herkomer, the Austrian wood-carver, might stand for an excellent likeness of a well-known Melbourne pressman, the greatest authority in Australia on the science of *whist*.

SIR F. LEIGHTON, BART., P.R.A.

LENT BY

97 "Hercules wrestling with Death for  
the body of Alcestis" ... *Sir B. Samuelson, Bart., M.P.*

"The colour and design of this picture exhibit some of the President's highest gifts. The scene, placed on the shore of the sea, is full of pathetic interest, and the great vista of sea and sky forming the background seen beneath the boughs of the trees, is superbly painted. The melody of the lines, the subtly-harmonised white robes of the recumbent Alcestis, and the graceful figures of the mourners, are all marked by the most refined execution."

Hercules, son of Zeus (Jove) and Alkméné, coming to the house of Admetos, finds that the wife of the latter (Alkestis) has died for her poor-spirited husband, and has been conveyed to burial. He returns "by the road that leads to Larissa, to see the tomb, out of the suburb, a carved sepulchre." He soliloquises by the way on his determination to rescue Alkestis from the hands of Death. The story is told in the play by Euripides, and the passage to which the painting refers is described in the soliloquy of Hercules as translated by Browning in his "*Balaustion's Adventure*," which should be read in its entirety for the proper appreciation of the picture:—

Oh much enduring heart and hand of mine !  
Now show what sort of son she bore to Zeus,  
Alkméné ! for that son must needs save now  
The just-dead lady : ay, establish here  
I' the house again Alkestis, bring about  
Comfort and succour to Admetos so !  
I will go lie in wait for Death, black stoled  
King of the corpses ! I shall find him sure,  
Drinking, beside the tomb o' the sacrifice :  
And if I lie in ambuscade, and leap  
Out of my lair, and seize—encircle him  
Till one haud join the other round about—  
There lives not who shall pull him out from me,  
Rib-mauled, before he let the woman go !

Compare also the passage in Milton's last sonnet:—

... like Alcestis from the grave,  
Whom Jove's great son to her glad husband gave,  
Rescued from Death by force.

#### E. DOUGLAS.

98 "Jersey" ... ... ... ... *J. Kincaid, Esq.*  
99 "Evangeline" ... ... ... ... *H. Graves & Co.*

Two very pleasing and delicate studies of the Channel Islands' cattle.

SIR J. D. LINTON, P.R.I.

100 "Victory" ... ... ... ... *C. J. Jacoby, Esq.*  
[See note to No. 94.]

#### F. GOODALL, R.A.

101 "Cairo Fruit Seller" ... ... ... ... *The Artist*  
In the painter's most familiar manner. [See note to No. 91.]

SIR J. E. MILLAIS, BART., R.A.

LENT BY

102 Right Hon. W. E. Gladstone, M.P. ... *Earl of Rosebery*

In connection with all Sir John Everett Millais' portraits, see the note to No. 9. Mr. Gladstone's face and head are painted with consummate power. Every line of the strongly-marked countenance is strikingly accentuated; the modelling and relief are perfect. The magnetic light in the eye is a singular and unique characteristic, which can be realized only by those who have seen Mr. Gladstone in the flesh, or who now see this portrait—which is a complete equivalent for his bodily presence.

MRS. STOKES.

103 "A Cornish Dame School" ... ... *The Artist*

W. W. OULESS, R.A.

104 H. S. Marks, Esq., R.A. ... ... ... *The Artist*

Mr. W. W. Ouless stands in the front rank of his profession as a portrait painter. [See also note to No. 61.]

SIR E. LANDSEER, R.A.; d. 1873.

105 "Taming the Shrew" ... ... ... *Lord Cheylesmore*

For Sir Edwin Landseer's style, see note to No. 90. This work was exhibited in Paris in 1867, where it excited the enthusiastic admiration of French painters and critics.

Mr. Frith, in his "Reminiscences," says:—"To those who remember the beautiful Miss Gilbert, my rendering of that witty, charming creature will not be satisfactory. I venture to think that Landseer's picture was scarcely more likely to satisfy the many admirers of my lovely model. In that work she was represented reclining by the side of a horse, whose vices were supposed to have been charmed away by the mysterious influence of "The Pretty Horse-Breaker" as she was afterwards christened. Miss Gilbert was a most accomplished horsewoman; indeed, she told me that the greater part of her life had been passed in the saddle, and she was never so happy as when galloping for dear life after a pack of hounds."

CECIL LAWSON; d. 1884.

106 "On the Road to Monaco" ... ... ... *Lord Brassey*

The late Cecil Lawson will be remembered by his fine picture at the Exhibition of 1880-81, which had previously received double honours at the Academy and the Grosvenor. At the artists' supper given in Melbourne to Lord Buckinghamshire, his Lordship paid a high tribute to the memory of Lawson.

H. W. B. DAVIS, R.A.

107 "Now Came Still Evening On" ... ... ... *The Artist*

C. E. PERUGINI.

108 "Crossing the Torrent" ... ... ... *The Artist*

Perugini's "Hop Picker," which passed to a private gallery in Melbourne, will be well remembered at the last Exhibition of 1880-81.

W. LINNELL.

LENT BY

109 "The Weald of Kent" ... *Thomas Agnew & Sons*

This is by the son of the great John Linnell, whose noble "Wheat-field" has lately been purchased for our National Gallery.

VAL. C. PRINSEP, A.R.A.

110 "On the Banks of the Ganges" ... ... *The Artist*

SIR J. E. MILLAIS, BART., R.A.

111 His Eminence Cardinal Newman ... *Duke of Norfolk*

Cardinal Newman is now eighty-seven, as he was born when the century was only a year old. He was Fellow of Oriel College, Oxford, in Oriel's best days, and as Vicar of St. Mary's had an enormous influence over the mind of young Oxford. He took a prominent part in the famous *Tracts for the Times*, and was the author of the culminating "No. 90." In 1845 Father Newman left the Established Church. In 1879 he was made a Cardinal.

112 "The Enemy Sowing Tares" ... ... *Sir John Pender*

This picture happily illustrates an earlier phase of the painter's art. The subject was originally designed for Dalziel's "Parables," in 1863, then painted in oil, and exhibited at the Royal Academy in 1865. "The kingdom of heaven is likened unto a man who sowed good seed in his field; but while men slept, his enemy came and sowed tares among the wheat, and went his way." The illustration is perfect. It is the dead of night. The Evil One sows the seed, watched by a wolf—personifying cunning—while the serpent crouches at Satan's feet. It should be observed how perfectly Sir John has grappled with the difficulty of representing a night effect to be viewed through a daylight medium. At first it is difficult to make out the subject. As one looks longer, the pupil of the eye automatically dilates, and gradually every detail of the scene becomes apparent. The glare of the golden rift in the clouds at the back of the Satanic head begins to lose its dazzling effect, and at the last every diabolism of the visage stands revealed. This gradual increase of the perception of the onlooker is an exact reproduction of the natural phenomena under which one would look out of doors on a dark night.

113 "Puss in Boots" ... ... *Thos. Agnew & Sons*

One of those delightful little nursery-story paintings which, like Millais' "Little Miss Muffet," "Cherry Ripe," and the "Bubbles," have more than anything contributed to bring the great master's work from the heights of the mountains down to the level of the knowledge of the more humble public of every English-speaking community. Like the two others named, this picture has been reproduced by the pictorial press. The little girl is a portrait of Sir John's daughter.

114 "The Widow's Mite" ... ... *Thos. Agnew & Sons*

J. SANT, R.A.

115 Mdlle. de Bansen ... ... ... *The Artist*

Mr. Sant won early fame as a portrait painter, chiefly of children, and in the selection of his models he always affected, if possible, the ruddy fresh complexion, with the golden hair. Many will remember a large collection of family portraits—good examples, by this Academician—which were in the possession of the late Master of the Mint—Mr. V. Delves-Broughton.

ALMA TADEMA, R.A.

116 "The Apodyterium" ... ... *Samuel Joshua, Esq.*

The Apodyterium was the undressing-room in a Roman bath. The picture exhibits some of the distinguished Academician's finest qualities. The colour is exceptionally beautiful, and the draughtsmanship perfect, while at the same time the subject affords opportunities for the display of the painter's wonderful rendering of reflecting surfaces, and his subtle contrasts of diffused light and pure sunshine. The hall is paved with marble of various colours, chiefly serpentine, or porphyry. In the middle is the sunken space, around which runs a broad step, and a bench for those who may desire to use it as a tiring-room. The learning and mastery of design of the painter are well illustrated in the group of girls crossing the ante-chamber seen behind. Beyond, the outer court of the bath, with marble columns and Pompeian decorations, appears flooded with light. Altogether, it is a noble example of Alma Tadema's power in his favourite field of classical *genre*, and well illustrates his great archaeological knowledge and firm grasp of all the details of a departed civilisation.

GEORGE MASON, R.A.; d., 1872.

117 "Girls Fishing" ... ... ... *W. Agnew, Esq.*

[See note to No. 14.]

F. DICKSEE, A.R.A.

118 "Too Late!" ... ... ... *Thos. Agnew & Sons.*

"Too late, too late, ye cannot enter now." It has been remarked that this picture savours of a theatrical tableau effect, a criticism for which the dramatic lighting gives foundation. But the dignified academic manner of the draping is sufficient warrant alone to place it on a high level. The colouring is in the scale adopted by the mediæval painters for shrines and sanctuaries, for which similar purpose it was probably intended. That would necessitate the remembrance by the painter that the dim-religious light of its future location must be taken into account, and that allowance must be made in its early life for the destructive influence of frankincense and candle-lights, which would work out their sobering effect in the process of the ages. Dicksee is known by his great work, "Harmony," purchased by the Chantrey Bequest Fund for the Royal Academy.

MRS. LEA-MERRITT.

LENT BY

119 "J. Russell Lowell" ... ... ... *The Artist.*

James Russell Lowell was born in 1819 at Cambridge, Massachusetts. His father was a Boston pastor, and his grandfather, appointed a judge by Washington, became later Chief Justice. J. R. Lowell graduated at Harvard, being intended for the bar, but he found literature more attractive. At thirty-seven he was appointed Professor of Belles Lettres at his own University, and of late years, as Ambassador of the United States in London, he won golden opinions from all sorts of people. His best-known work is the *Biglow Papers*. Many years ago he described himself in the *Fable for Critics* :—

There's Lowell, who's striving Parnassus to climb,  
 With a whole bale of *isms* tied together with rhyme.  
 He might get on alone, spite of brambles and boulders,  
 But he can't with that bundle he has on his shoulders.  
 The top of the hill he will ne'er come nigh reaching  
 Till he learns the distinction 'tween singing and preaching.  
 His lyre has some chords that would ring pretty well,  
 But he'd rather by half make a drum of the shell,  
 And rattle away till he's old as Methusalem  
 At the head of a march to the last New Jerusalem.

ADRIAN STOKES.

120 "Among the Sandhills" ... ... ... *The Artist.*

MRS. LEA-MERRITT.

121 "Sir Lambton Loraine, Bart." ... *Sir L. Loraine, Bart.*

BRITON RIVIERE, R.A.

122 "The Welcome" ... ... ... *The Artist*

Mr. Briton Rivière, since the death of Ansdell, may be reckoned the successor of Landseer. But he delights rather in the archaeological aspect of animal life than in its modern dramatisation. He is here extremely well represented in both paths. "The Welcome" is very Landseer-like, especially in the humour of the diminutive little puppy greeting such a giant specimen of the British workman.

A finished study of the same little puppy appears in "Cave Canem" (No. 125).

123 "A Roman Holiday" ... *Thos. Agnew and Sons*

This picture attracted much attention at the Royal Academy eight years ago. It is remarkable not only from the deep tragedy of the subject, but for the exquisite rendering of the tigers' skins, the graceful *pose* of the dead beast, and the vengeful aspect of the living one, who has been driven off for a moment wounded, but who is meditating its final spring upon the prostrate gladiator. The title has, of course, been suggested by the passage in *Childe Harold*, and the attitude resembles that of the famous sculpture "The Dying Gladiator;" but with the title and the attitude the resemblance ends; for the gladiator here is a Christian Roman, not a barbarian Dacian, and Byron's "wretch who won" was another gladiator, and not a

tiger from "utmost Ind." Still Byron's lines form a suggestive pendant—

I see before me the Gladiator lie :  
He leans upon his hand — his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low ;  
And through his side the last drops, ebbing slow  
From the red gash, fall heavy, one by one,  
Like the first of a thunder-shower ; and now  
The arena swims around him—he is gone—  
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes  
Were with his heart, and that was far away :  
He reck'd not of the life he lost nor prize,  
But where his rude hut by the Danube lay,  
*There* were his young barbarians all at play.  
*There* was their Dacian mother—he their sire,

Butchered to make a *Roman holiday*—

[See also Byron's note, *Childe Harold*, Canto IV., 141, on the well-known statue.]

124 "The Night Watch" ... ... Wm. Agnew, Esq.

The most suggestive of all the contributions from this artist's easel. Note the soft lighting of the arena, and the silent, cat-like, cautious tread of the leonine patrol, with the lithe motion of their march.

125 "Cave Canem" ... ... ... *H. J. Turner, Esq.*

"Cave Canem" (Beware of the Dog) was the legend inscribed on Roman thresholds, and which is still often perpetuated on the modern door-mat. There is much humour in the caution as expressed in the picture.

126 "A Legend of St. Patrick" ... ... *W. Gillilan, Esq.*

St. Patrick was founding a church in the place which was called Ardd-Macha, and as he went to mark out the site of the new foundation he discovered a roe and her fawn. St. Patrick carried the fawn on his shoulders, and was followed by the roe to a field on the north side of Armagh, where he laid his burden down.—*Todd's Life of St. Patrick.*

E. LONG, R.A.

127 "Pharaoh's Daughter" ... ... ... *The Artist*

An original treatment of a favourite and much-worn theme. The model will be recognised as an old friend who has done duty many times in Mr. Long's pictures, and most notably in the tired dancing girl at the "Egyptian Feast." The Egyptian model reclining on the steps is also very familiar, and appears as one of the tiring women in the "Esther" at our National Gallery. This picture is now exhibited for the first time. It was not finished in time for this year's Royal Academy Exhibition, for which it was originally intended, and it was sent expressively by the artist to the Centennial Exhibition.

[NOTE.—Having now reached the end of the Main Gallery, a return must be made to the archway at the east end leading into the small room called the Vestibule, where the numbers follow on, beginning from the outer doorway.]

ALBERT MOORE.

128 "Reading Aloud" ... ... *W. Connal, Esq., Jr.*

This picture is quite *sui generis* in the collection. At first sight we might take it for a painting in tempera instead of in oil, or for a detached piece of fresco. Indeed, that is something of the aim of the artist, who is one of the newly-developed Neo-Italian school. These men not only affect a similarity in choice of subject, but aim also at the manner and method of their mediæval prototypes. Their work has no fusion of colour, no gradation of hue, no depth of shade nor brilliancy of tone, but in perfection of outline, breadth of fold, and beauty of form, they are unexcelled.

E. W. COOKE, R.A.; d. 1880.

129 "On the Goodwin Sands" ... ... *Lord Brassey*

A more stormy subject than is usual with Cooke. [See note to No. 70.] The "Goodwins" are quicksands near the mouth of the Thames. They once formed part of the mainland of North Kent, and were rich orchards. They were given by Earl Goodwin, or Godwin, to the monks of Canterbury, who neglected to repair the sea wall, so that the sea rushed in and covered them to an extent that made their reclamation hopeless. All trace of firm land has for centuries past subsided.

C. J. LEWIS.

130 "A Shady Lane" ... ... ... *The Artist*

A. ELMORE, R.A.; d. 1881.

131 "The Invention of the Stocking Loom" ... ... *Sir Thomas S. Bazley, Bart.*

William Lee, of St. John's College, Cambridge, was, about the year 1589, expelled from the University for marrying contrary to the statutes. Having no fortune, his wife was obliged to contribute to their joint support by knitting, and Lee, watching the motion of her fingers, conceived the idea of imitating those movements by a machine.

J. C. HORSLEY, R.A.

132 "Young Life on Old Ground" ... ... *The Artist*

P. H. CALDERON, R.A.

133 "Take, O Take Those Lips Away" ... *T. Hine, Esq.*

Take, O take those lips away  
That so sweetly were foreworn,  
And those eyes, the break of day;  
Lights that do mislead the morn;  
But my kisses bring again

Bring again  
Seals of love, but seal'd in vain  
Seal'd in vain.

—*Measure for Measure.*

Mr. Calderon's favourite field for the selection of his subjects is mediæval warfare, and perhaps his best remembered picture is "The

Return of the Victors," which appeared about twelve years ago at the Academy. He also well illustrates Shaksperian literature, as may be seen in this and in his "Young Lord Hamlet" (No. 185).

J. DODD.

134 "Fox Hunting" ... ... ... *G. B. Gregory, Esq.*

W. C. HORSLEY.

135 "A Cairo Fortune Teller" ... ... ... *The Artist*

J. SANT, R.A.

136 "The Broken Daisy Chain" ... ... ... *The Artist*  
In Sant's most popular style—[See Note on No. 115.]

A. L. EGG, R.A.; d. 1863.

137 "The Night Before Naseby" ... ... *A. Haworth, Esq.*

The picture shows us Cromwell alone in his tent, beseeching the God of Battles to give him the victory on the morrow. That he believed his prayer was answered is evident from his letter to Speaker Lenthall, written immediately after the battle, wherein he says:—"Sir, this is none other but the hand of God, and to Him alone belongs the glory, wherein none are to share with Him. The general served you with all faithfulness and honour, and the best commendation I can give is that I dare say he attributes all to God, and would rather perish than assume to himself."

P. F. POOLE, R.A.; d. 1879.

138 "The Wounded Knight" ... ... *G. H. Shepherd, Esq.*

This picture will be familiar to all, as it was here in 1880-81, when it hung in the place now occupied by the Watts' collection.

JOHN WATTS.

139 "Hampstead Heath" ... ... *Thos. Agnew & Sons*

J. MACWHIRTER, A.R.A.

140 "Sunset Fires" ... ... *Thos. Agnew & Sons*

Mr. MacWhirter achieved his earliest fame as a water-colourist, being one of the oldest members of the Royal Institute of Painters in Water Colours before it received its newer title. He was at that period chiefly attached to rushing streams and highland burns.

A. E. WATERLOW.

141 "Sunny Hours" ... ... ... *The Artist*

Mr. Waterlow has rapidly risen to fame by his studious and painstaking manner. Ample private means have relieved him from any temptation to paint "pot-boilers," and his work receives ample recognition both at the Academy and at the Grosvenor.

J. R. HERBERT, R.A.

142 "The Adoration of the Magi" ... ... *C. Gassiot, Esq.*

"They found the child with Mary, his mother, and, falling down, they adored him, and opening their treasures, they offered

to him gifts, gold, frankincense, and myrrh."—*Gospel of St. Matthew.*

The volcanic-looking mount to the right is the spot whereon Herod had built a palatial fortress, on which mount, within a year of the order issued by him for the massacre of the innocents, he was buried with immense pomp, as described by Josephus.

Mr. Herbert's "Moses" at the National Gallery has made him very familiar in Melbourne.

R. ANSDELL, R.A.; d. 1885.

143 "The Anxious Mother" ... ... E. Fox White, Esq.

The late Sir Edwin Landseer heads the list of those English artists who have excelled in the painting of animal life; and he was also the first

To make men feel the links that hold them bound  
In love, and joy, and grief, with those dumb things,  
Till hidden depths of sympathy were found,  
Where human kindness flowed from secret springs.

The path he opened up was soon trodden by the late Richard Ansdell, of whom it has been justly observed that "he contrived to invest his dumb creatures with that look of reality and mobility which appeals to all, whilst in expressing the fiercer and more savage attributes of their nature he is unsurpassed."

CLARKSON STANFIELD, R.A.; d. 1867.

144 "The Morning After Trafalgar" ... James Price, Esq.

It is in a work like "The Morning After Trafalgar" that Stanfield shows his true power. A heavy gale on the night following that terrific engagement had dispersed most of our prizes, and in the morning the sea presented the impressive spectacle of elemental ruin and naval wreck which is here depicted: the Spanish flagship with not a mast standing, floating like a log on the tumultuous waves, which are strewn with wreckage, other vessels drifting hither and thither, one of them on fire; the sky still scowling with the frown of last night's tempest, and the whole scene full of desolation and disorder. [See also note to No. 25.]

WALTER FIELD,

145 "The Harrow View from Hampstead" ... The Artist

A fine work by Field is also to be seen in the Victorian Loan Collection (No. 118).

E. M. WARD, R.A.; d. 1879.

146 "Josephine Signing the Act of Her Divorce" ... ... ... T. Hine, Esq.

[*Scene in the grand cabinet of the Emperor Napoleon, at the Tuilleries, on the evening of the 16th December, 1809.*]

"In the centre of the apartment was placed an armchair, and before it a small table with a writing apparatus of gold. All eyes were directed to that spot, when a door opened and Josephine, pale, but calm, appeared, leaning on the arm of her daughter. . . . Both were dressed in the simplest manner. . . . Josephine's dress of white muslin exhibited not a single ornament. She moved slowly and with wonted grace to the seat prepared for her, and there listened to the act of separation. Behind her chair stood

Hortense, and a little farther on towards Napoleon, Eugene Beauharnais, trembling as if incapable of supporting himself. . . . Then, sitting down, she took the pen from the Count Regnault de St. Jean d'Augely, and signed it"—*Merne's "Memoirs of the Empress Josephine."*"

"Motionless, absorbed in his own reflections, the Emperor looked on me with searching and anxious eyes" (Josephine's own words). —*Lenormand's Memoirs.*

[A key to the portraits in the picture is given on the label of the frame.]

All Ward's pictures are historically interesting for the details of costume and manners of the times depicted. The most familiar example is the Art-Union print of "Dr. Johnson in the Ante-room of Lord Chesterfield in 1748."

J. F. HERING, d. 1865.

147 "The Flying Dutchman" ... ... *Earl of Rosebery*

The Flying Dutchman, at three years old, won in 1849 the Derby and the Doncaster St. Leger, ridden by Charles Marlow.

## OIL PAINTINGS—*Continued.*

[IN OUTER GALLERY.]

[NOTE.—Leaving the Vestibule, and coming out on to the balcony of the East Nave, the visitor should turn to the right, and follow the outer wall down past the five serial pictures by Mr. Frith, until, at the 9th picture on the line, No. 148 is reached. The numbers will then be found to follow on in their regular order from left to right.]

TOM LLOYD.

148 "On the Thames: Feeding the Swans" *E. Fox White, Esq.*

J. HENDERSON.

149 "Off the West Coast of Scotland" ... *E. Fox White, Esq.*

J. MACWHIRTER, A.R.A.

150 "Harvesting in Arran" ... ... *E. Fox White, Esq.*

W. H. GADSBY.

151 "Little Mobcap" ... ... *E. Fox White, Esq.*

L. J. POTT.

152 "A Game at Bowls" ... ... *E. Fox White, Esq.*

JOHN BURR.

153 "Children in a Cornfield" ... ... *E. Fox White, Esq.*

KEELEY HALSWELLE.

154 "Italian Contadini at a Shrine" ... *E. Fox White, Esq.*

[For note on Keeley Halswelle and on this picture, see No. 68.]

	R. BEAVIS.	LENT BY
155	“Clearing the Wreck”	... ... ... <i>E. Fox White, Esq.</i>
	STUART LLOYD.	
156	“Still Waters”	... ... ... <i>E. Fox White, Esq.</i>
	MARCUS STONE, R.A.	
157	“Bad News”	... ... ... <i>E. Fox White, Esq.</i>
	Mr. Marcus Stone is one of the most scholarly and at the same time popular painters of the Academy. [See note on No. 41 in the Victorian Loan Gallery.]	
	J. W. OAKES, A.R.A.	
158	“Summer”	... ... ... <i>E. Fox White, Esq.</i>
	F. MORGAN.	
159	“A Holiday”	... ... ... <i>E. Fox White, Esq.</i>
	MARK FISHER, R.I.	
160	“Spring”	... ... ... <i>E. Fox White, Esq.</i>
	HAYNES WILLIAMS.	
161	“The Matador’s Wedding”	... <i>E. Fox White, Esq.</i>
	Haynes Williams will be remembered as the painter of “The Spanish Wedding,” which came here to the Exhibition of 1880-81. The <i>Matador</i> is the combatant in a Spanish bull fight, whose function is to cast his scarlet cloak over the horns of the bull when the animal rushes at him, and to display his agility in leaping aside. In the “Wedding” here he is clothed in the gay costume of the arena, but without the scarlet cloak.	
	W. P. FRITH, R.A.	
162	“The Spider and the Flies”	... <i>H. B. Marsden, Esq.</i>
163	“The Spider at Home”	... <i>H. B. Marsden, Esq.</i>
164	“Victims”	... ... ... <i>H. B. Marsden, Esq.</i>
165	“Judgment”	... ... ... <i>H. B. Marsden, Esq.</i>
166	“Retribution”	... ... ... <i>H. B. Marsden, Esq.</i>

The above five pictures form a series painted under the title o

“THE RACE FOR WEALTH.”

They illustrate the too familiar story of a shark in a mining “boom.” The first number of the series is “The Spider and the Flies” (No. 162). Here, as in the year of the great South Sea bubble, there are gathered round the villain the widow, the village rector, the country squire, the poor governess, the army officer, the struggling artist, and all the types of the class who would “make haste to be rich.” The “salted” ore is being examined by the rector and his daughters, but the rector’s wife, with woman’s keen instinct, seems more cautiously turning to examine the spider’s character.

In the second scene of the drama, “The Spider at Home” (No. 163), that gentleman is seen entertaining the flies, for whom he is

weaving the "web that shall enmesh them all." The glamour of his wealth is here spread as honey to allure them. Mr. Frith has used his own drawing-room to set the scene.

In "Victims," the next tableau (No. 164), the bubble has burst. The daily press and the dropped letter have both brought the unwelcome news at the same moment.

In the next passage, "Judgment" (No. 165), Nemesis has enmeshed the spider. He is in the toils of the prisoner's dock. The village rector is in the witness-box, and is giving evidence on the ore on the desk in front of him; while counsel are examining another specimen of it, and the broken-down lady of title with the *pince-nez* on the right, who has figured all through the story, is scanning the aspect of the scoundrel in whom she had misplaced her trust. The Court is a careful and exact representation of the "Old Bailey." The legal gentlemen engaged gave Mr. Frith frequent sittings for him to produce their very faithful likenesses. They are—Baron Huddlestone, Sir Thomas Gabriel, the Clerk of Arraigns, Mr. Avory, Sergeant Ballantyne, Mr. Poland, Mr. Montagu Williams, Mr. George Lewis, and the veteran officers of the Court.

"Retribution" (No. 166), shows the spider in his proper place, taking his morning exercise with the gang in Her Majesty's gaol. The scene is the Penitentiary at Millbank, copied precisely from nature.

Mr. Frith has painted two other series in this Hogarthian manner, which, like the present one, have been reproduced by the engraver.

The series was originally exhibited at the King-street Galleries, 10 King-street, St. James's, London, and the *Daily Telegraph* concluded its criticism upon the pictures as follows:—

And so the curtain falls solemnly and impressively upon Mr. Frith's telling drama; but after a moment's reflection, mental applause follows the successful work. There can be little doubt about the interest and instruction with which the public will study this painted play.

MARK FISHER.

167 "A Surrey Pastoral" ... ... *E. Fox White, Esq.*  
168 "Early Summer, Surrey" ... ... *E. Fox White, Esq.*

H. O'NEIL, A.R.A.; d. 1880.

169 "Landing of the Princess Alexandra  
at Gravesend, March 7th, 1863" *R. Peacock, Esq., M.P.*  
The centre group consists of the Royal family of Denmark.

E. HAYES, R.H.A.

170 "Fair Wind from the Harbour, Great Yar-  
mouth" ... ... ... ... *The Artist*

J. BRETT, A.R.A.

171 "The Shallows of Haresdale Cove, Gower" ... *Do.*

LIONEL J. COWEN.

172 "A London Soup Kitchen" ... ... ... *Do.*

The picture represents an institution for which Australia has happily no need—the interior of a London soup-kitchen in Euston-road, where those who lack food, or any means of subsistence, may have their daily dole of charity. The characters were all selected by the artist in the kitchen itself, and were no professional models. The picture was hung at the Royal Academy last year. The artist, Mr.

Lionel J. Cowen, is a brother of Mr. Frederick Cowen, the musical conductor, and he has accompanied him to Melbourne to practice as a portrait painter.

N. CHEVALIER.

173 'The Convalescent.—Interior of a Buddhist Monastery' ... *J. & W. Vokins.*  
 [See note to No. 178.]

J. B. BURGESS, A.R.A.

174 "An Artist's Almsgiving" ... *The Artist*  
 "Alonzo Cano (died, 1667), a great Spanish painter, passed his time in his old age in acts of charity. Sometimes, when he had given away all his money, he would enter a shop, sit down, and make sketches, which he would give to the beggars, who sold them to the neighbouring convents."

R. S. HERDMAN, R.S.A.

175 "St. Columba Rescuing a Captive" ... *The Artist*  
 "Hearing that some marauders of a neighbouring tribe have carried off a Scottish damsel, he and a few of his monks start in pursuit; and coming on them at a cavernous place, where the miscreants (having first bound their victim to a rock) were resting, by his superior authority he secures her deliverance."

J. T. LINNELL.

176 "On the Coast of Devon" ... *E. Fox White, Esq.*  
 James Thomas Linnell is the second son of the great John Linnell.

F. R. SAY (after Winterhalter).

177 "The 1st of May" ... ... *H. M. the Queen*  
 The Queen, Prince Consort, Prince Arthur, and Duke of Wellington.  
 Francis Xavier Winterhalter was born at Baden in 1806. He was fortunate above his fellows in the enjoyment of Court patronage in Paris, Munich, Rome, and England. Of his numerous representations of Court celebrities it would be impossible to give a list, but he has painted every member of the present Royal Family, both singly and in groups. The picture is best described in the Queen's own words:—"I must not omit to mention," she writes in her *Diary*, referring to the memorable day upon which the Great Exhibition of 1851 was opened, "an interesting episode of this day—viz., the visit of the good old Duke, on this his eighty-second birthday, to his little godson, our dear little boy. He came to us both at five, and gave him a gold cup and some toys, which he had himself chosen; and Arthur gave him a nosegay." The young Prince had been born on the eighty-first anniversary of the Duke's own birth, and he took his name from the Duke (Arthur Wellesley)

N. CHEVALIER.

178 "Mount Cook and Lake Pukaki, N.Z." ... *The Artist*  
 Mr. Chevalier is too well and favourably known in Australia to need any comment. This picture was specially painted for the

present Exhibition, and is in the painter's most favourite style. Mr. Chevalier also enjoys the distinction of being a Court painter, and his two pictures of "The Opening of the Vienna Exhibition" and the "Procession of the Prince of Wales to St. Paul's" will be remembered in the Royal loan of 1880-81. He was for years the cartoon draftsman of *Melbourne Punch*.

T. S. COOPER, R.A.

179 "Dairy Cows, Canterbury Meadows" *G. B. Gregory, Esq.*  
[See note to No. 3.]

H. T. WELLS, R.A.

180 "The Accession of the Queen, June 30, 1837" ... *The Artist*  
Miss Wynn has told us in her *Diary* how the Archbishop of Canterbury and Lord Conyngham arrived at Kensington Palace at five o'clock in the morning, and knocked up the Princess of Victoria to inform her of the death of her uncle, and how in a few minutes "she came into the room in a loose white nightgown and shawl, her nightcap thrown off and her hair falling upon her shoulders, her feet in slippers, tears in her eyes, but perfectly collected and dignified." This is the incident portrayed, and the likenesses of the Queen and Dr. Howley are excellent. The Queen immediately entreated the prayers of the Archbishop on her behalf—an act which was followed by all three of them kneeling down to supplicate the blessings of heaven upon her reign.

ALFRED EAST.

181 "A Spring Noontide—Scene on the Upper Thames" ... ... ... ... ... *The Artist*

The artist is one of the rising men of the day. His late picture at the Grosvenor Gallery will be favourably remembered. The present work is thorough and honest, with a fresh country feeling in it. It recalls Ruskin's famous advice to the young academicians, "Go and paint apple-blossoms," with its curious sequence that next year the Academy walls were a gallery of spring-orchards.

GEORGE MORLAND.

182 "Roadside Alehouse" ... ... ... *Lord Armstrong*

The sad story of George Morland's life is a matter of history. Four thousand pictures is the number he is said to have dashed off in the course of his reckless life of forty years, some to pay tavern scores, others to find their way to pawnbrokers and dealers at incredibly low prices, whereas on the 3rd of May last one of these works was knocked down under the auctioneer's hammer at the famous sale-rooms in King-street for 700 guineas. The love of rustic England was part of his nature, and if his life was lawless, in his painting his heart was always in the country. For a parallel to his career we must go to the Dutch and Flemish painters of the seventeenth century.

F. W. W. TOPHAM.

183 "Italian Bowl Players—a Tie" ... ... ... *The Artist*

COLIN HUNTER, A.R.A.

LENT BY

184 "Home with Wind and Tide" ... *E. Fox White, Esq.*

Colin Hunter's "Salmon Fishers," at the last Exhibition of 1880-81, will be remembered as one of the chief attractions of the galleries. It was purchased by the National Gallery of New South Wales.

P. H. CALDERON, R.A.

185 "The Young Lord Hamlet" ... *T. Hine, Esq.*

"Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy. He hath borne me on his back a thousand times."

G. A. STOREY, A.R.A.

186 "Love in a Maze" ... ... *G. W. Agnew, Esq.*

SIR GEORGE HAYTER, R.A.

187 "Coronation of the Queen" ... *H. Graves and Co.*

[NOTE.—This picture, which concludes the list of the British Oil Paintings, will be found on the north wall of the North Transept, above the archway leading to the Avenue of Nations.]

"The picture derives its chief interest from the fact that all the personages introduced are portraits. The moment chosen was when the Archbishop of Canterbury had returned to the altar, after placing the crown upon the Queen's head, and when the peers and peeresses rose and resumed their coronets. On her right are Lord Melbourne and the Duke of Norfolk, and immediately behind them her proud and happy mother, the Duchess of Kent. The Dukes of Wellington, Devonshire, and Sutherland are standing immediately in front of the curtain. The Duchess of Sutherland and the Marchioness of Lansdowne occupy prominent positions on the Queen's left hand; and in the right-hand corner of the picture the Marquis of Anglesea, one of the heroes of Waterloo, is turning to speak to the Duke of Hamilton. Above the heads of the ladies in waiting, including Ladies A. Paget, A. Fitzwilliam, F. Cowper, M. Grimston, C. G. Lennox, M. B. Talbot, and W. Stanhope, may be seen the Dukes of Sussex and Cambridge, the former wearing his coronet, and behind them the youthful figure of the present commander-in-chief of the British Army. The boy standing by the side of the Duke of Wellington is now the Duke of Sutherland, and the lady in the turban is the late Princess Augusta. In the left-hand corner of the picture are the Archbishops of Armagh and York, the Bishop of London, Garter king-at-arms, in his glittering tabard, and the Marquis of Conyngham, holding his staff of office as Lord Chamberlain."

[NOTE.—The visitor must now return to the square pavilion at the north-east corner of the main building, where the British water-colours will be found. They are all representative works of the best modern practitioners—names all more or less familiar to the Australian public—and the subjects will sufficiently explain themselves without annotation.]

## WATER-COLOUR DRAWINGS.

[IN PAVILION.]

		C. POOLE.	LENT BY
188	" Upton Farm, Dorset"	... ...	<i>The Artist</i>
		ALBERT STEVENS.	
189	" Derwentwater, on the English Lakes"		<i>Do.</i>
		MRS. M. MARRABLE.	
190	" Side Street, St. Moritz, Switzerland"		<i>Do.</i>
		E. ARDEN.	
191	" View near Aberdeen"	... ...	<i>E. Fox White, Esq.</i>
		R. A. ROUSE.	
192	" Autumn Evening"	... ...	<i>The Artist</i>
		A. W. WEEDON, R.I.	
193	" On the Road to Tryst, West Highlands"	... ... ...	<i>Do.</i>
		EDWIN HAYES, R.H.A.	
194	" Swansea Fishing Boat Entering Fowey Harbour"	... ...	<i>The Artiest</i>
195	" Italian Fishing Boats off Messina"	... ...	<i>Do.</i>
		A. M. YOUNGMAN, R.I.	
196	" Companions of the Spring"	... ...	<i>The Artist</i>
		JANE M. DEALY.	
197	" Little Jan and his Vrow"	... ...	<i>Do.</i>
		GUIDO BACH, R.I.	
198	" Returning from the Vineyard"	... ...	<i>E. Fox White, Esq.</i>
		C. J. TURRELL.	
199	" H.R.H. Princess of Wales" (on china)		<i>Countess of Rosebery</i>
		J. FULLHEYLOVE, R.I.	
200	" An Italian Garden"	... ...	<i>The Artist</i>
		CHARLES JONES, R.C.A.	
201	" Sheep, April Morning, Puckaster, Isle of Wight"	... ...	<i>Do.</i>
		G. S. ELGOOD, R.I.	
202	" Fontainebleau"	... ...	<i>Do.</i>
		C. P. KNIGHT.	
203	" Pendennis Castle"	... ...	<i>E. Fox White, Esq.</i>
		G. S. ELGOOD, R.I.	
204	" A Kentish Village"	... ...	<i>The Artist</i>
		C. J. LEWIS, R.I.	
205	" A Village Wedding, near Sevenoaks"		<i>Do.</i>

			JOHN VARLEY.	LENT BY
206	" Assouan on the Nile"	...	...	<i>The Artist</i>
			A. QUINTON.	
207	" The Ford, Surrey"	...	...	<i>Do.</i>
			F. E. MAPLESTONE.	
208	" A Malignant Royalist"	...	...	<i>Do.</i>
			J. F. LEWIS, R.A.	
209	" A Roadside Shrine, Seville"	...	...	<i>E. Fox White, Esq.</i>
			JAMES ORROCK, R.I.	
210	" Drovers Crossing Beal Sands, Holy Island in Distance"	...	...	<i>The Artist</i>
			J. AUMONIER, R.I.	
211	" Old Manor House, Lordington, Sussex"	...	...	<i>Do.</i>
			CUTHBERT RIGBY.	
212	" The Brook"	...	...	<i>E. Fox White, Esq.</i>
			JANE M. DEALY.	
213	" Little Pickle"	...	...	<i>The Artist</i>
			C. POOLE.	
214	" The Haven"	...	...	<i>Do.</i>
			S. PROUT.	
215	" Old Indiaman Ashore"	...	...	<i>Duke of Westminster</i>
			LENNARD LEWIS.	
216	" Cathedral of Saintes, Charentes, France"	...	...	<i>The Artist</i>
			W. J. MOBERLEY.	
217	" A Maiden of the Primrose League"			<i>Do.</i>
			FRANK DILLON, R.I.	
218	" The Island of Philæ, Nubia, from the North"	...	...	<i>Do.</i>
			JOHN SMART, R.S.A.	
219	" On the Moor, September"	...		<i>Do.</i>
220	" A Pastoral near Succoh, Glenorchy"			<i>Do.</i>
			GEORGE NATRESS.	
221	" Caldron Linn, Perthshire"	...		<i>Do.</i>
			HELEN JACKSON.	
222	" Quite Well, Thank You"	...		<i>Do.</i>
			W. C. T. DOBSON, R.A.	
223	" A Little Saint"	...	...	<i>E. Fox White, Esq.</i>

	SEYMORE LUCAS, A.R.A.	LENT BY
224	"The Tailor's Shop" ... ...	<i>E. Fox White, Esq.</i>
	HELEN JACKSON.	
225	"A Face looks like a Story" ...	<i>The Artist</i>
	A. FOORD HUGHES.	
226	"News" ... ...	<i>Do.</i>
	GEORGE NATRESS.	
227	"Entrance to Henry VII.'s Chapel, Westminster Abbey" ... ...	<i>Do.</i>
	E. LUNDGREN, R.W.S.	
228	"Rest by the Way" ... ...	<i>E. Fox White, Esq.</i>
	JOSEPH NASH, R.I.	
229	"The Tithe Pig" ... ...	<i>The Artist</i>
	VINCENT P. YGLESIAS.	
230	"Tewkesbury Bridge" ... ...	<i>Do.</i>
	G. F. ANGUS.	
231	"A View of Sydney, 1850" ...	<i>J. Hogarth and Sons</i>
	J. STAINES BABB.	
232	"Ponte Vecchio, Florence" ...	<i>The Artist</i>
	VINCENT P. YGLESIAS.	
233	"The Thames from Cherry Gardens Pier" ... ...	<i>Do.</i>
	A. D. FRIPP, R.W.S.	
234	"The Dairymen" ... ...	<i>Do.</i>
	W. W. DEANE, R.W.S.	
235	"The Giralda, Seville" ... ...	<i>E. Fox White</i>
	A. J. SHELLSHEAR.	
236	"Mary Magdalene" ... ...	<i>The Artist</i>
	POWELL MAY.	
237	"Cornfield, Bexley, Kent" ...	<i>Do.</i>
	LEXDEN L. POCOCK.	
238	"The Squirrel" ... ...	<i>Do.</i>
	THOMAS PYNE, R.I.	
239	"A Breezy Morning" ... ...	<i>Do.</i>
	T. N. COULDERY.	
240	"The 'Prentice Hand" ... ...	<i>Do.</i>
	W. F. STOCKS.	
241	"A Cornfield" ... ...	<i>Do.</i>

	MRS. M. MARRABLE.	LENT BY
242	"An Old Welsh Garden" ...	<i>The Artist</i>
	A. W. WEEDON, R.I.	
243	"Mountain Burn, Westmoreland" ...	<i>Do</i>
	SAM. BOUGH, R.S.A.	
244	"An Old Castle, Moonlight" ...	<i>E. Fox White, Esq.</i>
	CHARLES EARLE, R.I.	
245	"Ferry on the Wensum at Norwich" ...	<i>The Artist</i>
	G. SMITH.	
246	"The Pet Canary" ...	<i>E. Fox White, Esq.</i>
	H. LE JEUNE, A.R.A.	
247	"Little Gretchen" ...	<i>E. Fox White, Esq.</i>
	LEXDEN L. POCOCK.	
248	"The Empty Cradle" ...	<i>The Artist</i>
	J. SYER, R.I.	
249	"Near Barnmouth, N. Wales" ...	<i>E. Fox White, Esq.</i>
	G. DODGSON, R.W.S.	
250	"Rustic Anglers" ...	<i>E. Fox White, Esq.</i>
	C. J. LEWIS, R.I.	
251	"A Church Porch, Sunday Morning" ...	<i>The Artist</i>
	A. M. YOUNGHAM, R.I.	
252	"Filled with Thoughts of Long Ago" ...	<i>Do.</i>
	A. FOORD HUGHES.	
253	"Idle Moments" ...	<i>Do.</i>
	JOHN VARLEY.	
254	"Mosque of the Shavour" ...	<i>Do.</i>
	LOUIS HAGHE, R.W.S.	
255	"Shrine of St. Siebald's, Nuremberg" ...	<i>E. Fox White, Esq.</i>
	T. N. COULDERY.	
256	"Fair Wear and Tear" ...	<i>The Artist</i>
	A. W. HUNT.	
257	Landscape ...	<i>E. Fox White, Esq.</i>
	JANE W. GREY.	
258	"Here they come!" ...	<i>The Artist</i>
	SAM. PROUT, R.W.S.	
259	"Ruined Abbey," "Village Church" ...	<i>E. Fox White, Esq.</i>

	A. QUINTON.	LENT BY
260 "A Surrey Pond"	... ...	<i>The Artist</i>
	THOMAS HUSON, R.I.	
261 "Llangollen"	... ... ..	<i>Do.</i>

---

[NOTE.—Before enumerating the remaining Water-colours, attention may be directed to the Sculpture, of which Numbers *a* and *b* are in the main Oil Gallery; Number *c* is in the Vestibule; Number *d* is in the Water-colour Pavilion; Numbers *e* and *f* are placed downstairs under the Dome.]

## SCULPTURE.

<i>a</i> "Undine" (statue in marble)	W. Calder Marshall, R.A.
<i>b</i> "Stepping Stones" (statue in bronze)	W. Calder Marshall, R.A.
<i>c</i> "Little Bo-Peep" (statue in marble)	W. Calder Marshall, R.A.
<i>d</i> "Retaliations" (statuette in bronze) ...	C. B. Birch, A.R.A.
<i>e</i> "Young Bull and Herdsman" (marble)	J. E. Boehm, R.A.
<i>f</i> "St. George and the Dragon" (bronze)	J. E. Boehm, R.A.

---

[NOTE.—The remaining Water-colours will be found in the Outer Gallery, on the North-east Balcony of the Nave. Passing from the Pavilion, through the Vestibule, and turning to the right, the wall is occupied by the "Race for Wealth," already described, and after the fourth oil painting on the line beyond this series, the numbering of the remaining Water-colours commences.

From this point to the end of the British collection of prints and engravings, which then follow, the numbers on the walls run *from right to left*, along the North-east Balcony of the Nave, and all round the North Transept Balcony as far as the Belgian pictures on the other side.

## WATER-COLOURS—*Continued.*

[OUTER GALLERY.]

COSENS WAY.

262 "A Home for the Aged" ...	... <i>The Artist</i>
	T. R. MACQUOID, R.I.
263 "A Farmyard near Sevenoaks, Kent"	<i>Do.</i>
	CYRUS JOHNSON, R.I.
264 "Old Houses at Dedham, Essex" ...	<i>Do.</i>

			LENT BY
265	"A Cornfield, Hurley, Berkshire— Evening"	... ... ...	<i>The Artist</i>
		ALBERT STEVENS.	
266	"Farmyard in Surrey"	... ...	<i>Do.</i>
		F. COLLIER.	
267	"Primroses, Apple Blossom, and Bird's Nest"	... ...	<i>E. Fox White, Esq.</i>
		BIRKET FOSTER.	
268	"Preparing for Sheepwashing"	... ...	<i>E. Fox White, Esq.</i>
		T. R. MACQUOID, R.I.	
269	"Village of Lynmouth, N. Devon"	... ...	<i>The Artist</i>
		H. B. WILLIS, R.W.S.	
270	"Cattle in a Landscape"	... ...	<i>E. Fox White, Esq.</i>
		H. G. HINE, R.W.S.	
271	"Near Highgate"	... ...	<i>E. Fox White, Esq.</i>
		T. S. ROBINS, R.I.	
272	"Off Dover"	... ... ...	<i>E. Fox White, Esq.</i>
		HARRISON WEIR.	
273	"Left on the Shore"	... ...	<i>E. Fox White, Esq.</i>
		ELIZABETH GULLAND.	
274	"A Wallflower"	... ...	<i>The Artist</i>
		GEORGE HICKS.	
275	"Mother and Child"	... ...	<i>E. Fox White, Esq.</i>
		J. NASH, R.I.	
276	"A Winter Sunset, Ben Nevis"	... ...	<i>E. Fox White, Esq.</i>
		J. W. OAKS, A.R.A.	
277	"A Welsh Cottage"	... ...	<i>E. Fox White, Esq.</i>
		DAVID COX, R.W.S.	
278	"River Scene, with Old Water Mill"	... ...	<i>E. Fox White, Esq.</i>
		CYRUS JOHNSON, R.I.	
279	"Langham Mill, Essex"	... ...	<i>The Artist</i>
		ARTHUR RACKHAM.	
280	"On Wimbledon Common, Surrey"	... ...	<i>Do.</i>
		F. TAYLER, R.W.S.	
281	"Page and Horses"	... ...	<i>E. Fox White, Esq.</i>
		E. G. WARREN, R.I.	
282	"The Edge of the Wood"	... ...	<i>E. Fox White, Esq.</i>

			LENT BY
283	"The Combat" ...	... ...	<i>E. Fox White, Esq.</i>
			THOMAS HUSON, R.I.
284	"The Mouth of the Mersey" ...	... ...	<i>The Artist</i>
			E. DUNCAN, R.W.S.
285	"Sunset, English Channel" ...	... ...	<i>E. Fox White, Esq.</i>
			T. N. COULDERY.
286	"The Girl I Left Behind Me" ...	... ...	<i>The Artist</i>
			ALBERT STEVENS.
287	"Trout Stream, Loch Awe" ...	... ...	<i>Do.</i>
			F. E. MAPLESTONE.
288	"Annie, Wife of Richard II." ...	... ...	<i>Do.</i>
			ELIZABETH GULLAND.
289	"Au Revoir" ...	... ...	<i>Do.</i>
			F. TAYLER, R.W.S.
290	"Homeward" ...	... ...	<i>E. Fox White, Esq.</i>

### ENGRAVINGS AND ETCHINGS.

Contributed by ROBERT DUNTHORNE, 5 Vigo St., London:—

			ENGRAVED BY
1	"St. Ives from the Ouse" ... Original etching.	... ...	<i>C. E. Holloway</i>
2	"The Houses of Parliament" ... Original etching.	... ...	<i>David Law</i>
3	"Edinburgh, from Queen's Park" ... Original etching.	... ...	<i>David Law</i>
4	"Saving the Hay" ... Original etching.	... ...	<i>Edgar Barclay</i>
5	"The Fighting Téméraire" ... After the painting by J. M. W. Turner, R.A., in the National Gallery.	... ...	<i>H. R. Robertson</i>
6	"Ulysses Deriding Polyphemus" ... After the painting by J. M. W. Turner, R.A., in the National Gallery.	... ...	<i>H. R. Robertson</i>
7	"Stratford-on-Avon Church" ... Original etching.	... ...	<i>Wilfrid Ball</i>
8	"Where Many Branches Meet" ... Original etching.	... ...	<i>Fred. Slocombe</i>
9	"Embers of the Dying Year" ... Original etching.	... ...	<i>G. F. Wetherbee</i>

10 "A Fen Lode" ... ... *R. W. Macbeth, A.R.A.*

11 "Lincoln Cathedral, from Drury Lane" *Charles J. Watson*  
Original etching.

12 "Sonning-on-Thames" ... ... *H. J. Augley*  
Original etching.

13 "Ben Arthur, Scotland;" "Solway  
Moss," "Bourneville" ... *Frank Short*  
Copies from the Liber Studiorum of J. M. W. Turner, R.A.

14 "Portrait of G. F. Watts, Esq., R.A." *C. W. Campbell*  
After the picture by G. F. Watts, R.A.

15 "Toil, Glitter, Grime, and Wealth, on  
a Flowing Tide" ... ... *W. L. Wyllie*  
Original etching.

16 "The Basilica of St. Gilles, near  
Arles, Provance, France" ... *Axel. H. Haig*  
Original etching.

17 "Bacchus and Ariadne" ... *R. W. Macbeth, A.R.A.*  
After the painting by Titian in the National Gallery.

18 "Their Share of Toil" ... ... *Colin Hunter, A.R.A.*  
Original etching.

19 "The Wings of the Morning" ... *Joseph Knight*  
Original etching.

20 "Bruinisse, Holland" ... ... *W. L. Wyllie*  
Original etching.

21 "Calm and beautiful the Moon arose" *Frank Short*  
After the painting by Alfred East.

22 "Breaking up of H.M.S. 'Aga-  
memnon'" ... ... *F. Seymour Haden, F.S.A.*  
Original etching.

23 "Pan and Psyche" ... ... *C. W. Campbell*  
After E. Burne Jones, A.R.A.

24 "A Breezy Day" ... ... *Lionel Smythe*  
Original etching.

25 "The Harvest Moon" ... *R. W. Macbeth, A.R.A.*  
After G. Mason, A.R.A.

Contributed by THOS. AGNEW & SONS, 39B Old Bond-  
street, London, Manchester and Liverpool:—

26 "Imprisoned" ... ... *S. Cousins, R.A.*  
After Briton Rivière, R.A.

27 "Playfellows" ... ... *F. Stucpoole, A.R.A.*  
After Briton Rivière, R.A.

28 "Harmony" ... ... *Charles Waltner*  
Etching, after Frank Dicksee, A.R.A.

29 "Lady Mulgrave" ... ... *Charles Waltner*  
 After T. Gainsborough, R.A.

30 "A Love Story" ... ... *A. Lalanne*  
 Etching, after Frank Dicksee, A.R.A.

31 "A Winter's Tale" ... ... *F. Stacpoole, A.R.A.*  
 After Briton Rivière, R.A.

32 "Fingal's Cave, Staffa" ... ... *Brunet Debaines*  
 Etching, after C. E. Johnson.

33 "School Revisited" ... ... *F. Stacpoole, A.R.A.*  
 After G. D. Leslie, R.A.

34 "The Harbour of Refuge" ... ... *R. W. Macbeth, A.R.A.*  
 Etching, after Fred. Walker, A.R.A.

35 "The Bathers" ... ... *R. W. Macbeth, A.R.A.*  
 Etching, after Fred. Walker, A.R.A.

36 "Pot-Pourri, Rose Leaves & Lavender" *F. Stacpoole, A.R.A.*  
 After G. D. Leslie, R.A.

37 "The Vagrants" ... ... *Charles Waltner*  
 Etching, after Fred. Walker, A.R.A.

38 "The Wayfarers" ... ... *Charles Waltner*  
 Etching, after Fred. Walker, A.R.A.

39 "Home, Sweet Home" ... ... *F. Stacpoole, A.R.A.*  
 After G. D. Leslie, R.A.

40 "At Evening Time" ... ... *Brunet Debaines*  
 Etching, after B. W. Leader, A.R.A.

41 "Parting Day" ... ... *Brunet Debaines*  
 Etching, after B. W. Leader, A.R.A.

42 "A Village Wedding" ... ... *Luke Fildes, R.A.*  
 Photogravure.

43 "The Plough" ... ... *R. W. Macbeth, A.R.A.*  
 Etching, after Fred. Walker, A.R.A.

44 "A Pastoral Symphony" ... ... *R. W. Macbeth, A.R.A.*  
 Etching, after G. Mason, A.R.A.

45 "The Night Watch" ... ... *F. Stacpoole, A.R.A.*  
 After Briton Rivière, R.A.

46 "Flamma Vestalis" ... ... *E. Gaujean*  
 Etching, after E. Burne Jones, A.R.A.

47 "A Sibyl" ... ... *Charles Waltner*  
 Etching, after E. Burne Jones, A.R.A.

48 "The Lost Path" ... ... *Charles Waltner*  
 Etching, after Fred. Walker, A.R.A.

49 "Let Sleeping Dogs Lie" ... ... *T. L. Atkinson*  
 After Briton Rivière, R.A.

50 "For the Squires" ... ... *G. H. Every*  
 After Sir J. E. Millais, R.A.

## ENGRAVED BY

51	"Yes or No" ... After Sir J. E. Millais, R.A.	... <i>Samuel Cousins, R.A.</i>
52	"Yes" ... After Sir J. E. Millais, R.A.	... <i>Samuel Cousins, R.A.</i>
53	"New-laid Eggs" ... After Sir J. E. Millais, R.A.	... <i>Samuel Cousins, R.A.</i>
54	"No" ... After Sir J. E. Millais, R.A.	... <i>Samuel Cousins, R.A.</i>
55	"Still for a Moment" ... After Sir J. E. Millais, R.A.	... <i>G. Zobel</i>
56	"A Little Duchess" ... After Sir J. E. Millais, R.A.	... <i>G. H. Every</i>
57	"All that was left of the Homeward Bound" ... After Briton Rivi��re, R.A.	... <i>F. Stacpoole, A.R.A.</i>
58	"Ulysses and Argus" ... After Briton Rivi��re, R.A.	... <i>F. Stacpoole, A.R.A.</i>
59	"The Rt. Hon. John Bright, M.P." ... After Sir J. E. Millais, R.A.	<i>T. O. Barlow, R.A.</i>
60	"The Rt. Hon. W. E. Gladstone, M.P." ... After Sir J. E. Millais, R.A.	<i>T. O. Barlow, R.A.</i>
61	"Sympathy" ... After Briton Rivi��re, R.A.	... <i>F. Stacpoole, A.R.A.</i>
62	"Envy, Hatred, and Malice" ... After Briton Rivi��re, R.A.	... <i>F. Stacpoole, A.R.A.</i>
63	"Persepolis" (the Ancient Capital of Persia) ... After Briton Rivi��re, R.A.	... <i>F. Stacpoole, A.R.A.</i>
64	"Circe and the Companions of Ulysses" ... After Briton Rivi��re, R.A.	... <i>F. Stacpoole, A.R.A.</i>
65	"Daniel in the Den of Lions" ... After Briton Rivi��re, R.A.	<i>C. G. Lewis</i>

Contributed by THOMAS M'LEAN, 7 Haymarket, London:—

66	"Driving Geese, Cookham" ... Etching, after F. Walker, A.R.A.	... <i>Birket Foster</i>
67	"The Fencing Lesson" ... Photogravure.	after <i>P. Joanonowitz</i>
68	"Band of the Life Guards" ... Coloured lithograph.	... <i>L. P. Beadie</i>
69	"Highland Breakfast" ... After John Phillip, R.A.	... <i>T. O. Barlow, R.A.</i>

70 "H. R. H. Prince of Wales" ...  
 71 "H. R. H. Princess of Wales" ... *C. J. Turrell*  
 Photogravure.

72 "The Mazarin Library" ... ... *Emile Borlvin*  
 After A. Fostung.

73 "The Cobbler's Shop" ... after *C. Van Haanen*  
 Photogravure.

74 "Pick-a-Back" (Mrs. Payne Gallwey) *G. Zobel*  
 After Sir Joshua Reynolds.

75 "Misty Morn" ... ... after *Karl Heffner*  
 Photogravure.

76 "Cinderella" ... ... after *Sir J. E. Millais, R.A.*  
 Photogravure.

77 "Musidora" ... ... ... *L. Laguillermie*  
 Etching, after T. Gainsborough, R.A.

78 "The Secret" ... ... ... *L. Lowenstam*  
 Etching, after L. Alma Tadema, R.A.

79 "An Apodyterium" ... ... ... *L. Lowenstam*  
 Etching, after L. Alma Tadema, R.A.

80 "The Village on the Marsh" ... *J. Fullwood*  
 Original etching.

81 "In Disgrace" ... ... ... *F. Stacpoole, A.R.A.*  
 After C. Burton Barber.

82 "The Gloaming" ... after *Karl Heffner*  
 Photogravure.

83 "Cherry Ripe" ... ... ... *Samuel Cousins, R.A.*  
 After Sir J. E. Millais, R.A.

84 "The Pierrot" ... ... ... *L. Flameng*  
 In English, "Hodge." Etching, after Watteau.

85 "Courtship" ... ... after *C. Andreotti*  
 Photogravure.

86 "The Proposal" ... after *Eugene de Blaas*  
 Photogravure.

87 "Miss Penelope Boothby" ... *Samuel Cousins, R.A.*  
 After Sir Joshua Reynolds.

88 "Winter" ... ... ... *Stodart*  
 After F. Wheatley, R.A.

89 "Noontide" ... ... after *Karl Heffner*  
 Photogravure

90 "Little Miss Muffet" ... *{ T. L. Atkinson, assisted by*  
 After Sir J. E. Millais, R.A. *Samuel Cousins, R.A.*

Contributed by L. H. LEFEVRE, 1a King St., St. James',  
London:—

## ENGRAVED BY

91	“When a Man Marries his Trouble Begins”	...	...	Victor Lunillier
	Etching, after J. Watson Nicol.			
92	“Changing Pastures”	...	...	H. T. Ryall
	After Rosa Bonheur.			
93	“An Oleander”	...	...	Auguste Blanchard
	After Alma Tadema, R.A.			
94	“The Bath”	...	...	Paul Rajon
	Etching, after Alma Tadema, R.A.			
95	“The Finding of the Saviour in the Temple”	...	...	Auguste Blanchard
	After Holman Hunt.			
96	“The Picture Gallery”	...	...	Auguste Blanchard
	After Alma Tadema, R.A.			
97	“The Sculpture Gallery”	...	...	Auguste Blanchard
	After Alma Tadema, R.A.			
98	“The Parting Kiss”	...	...	Auguste Blanchard
	After Alma Tadema, R.A.			
99	“Steady, Johnnie, Steady!”	...	...	W. H. Simons
	After Erskine Nicol, A.R.A.			
100	“A Spill”	...	...	Arthur Turrell
	After John R. Reid.			
101	“The Vintage Festival”	...	...	Auguste Blanchard
	After Alma Tadema, R.A.			
102	“A Foraging Party”	...	...	A. Gilbert
	Etching, after Rosa Bonheur.			
103	“On the Alert”	...	...	A. Gilbert
	Etching, after Rosa Bonheur.			
104	“The Lion at Home”	...	W. H. Simmons & T. L. Atkinson	
	After Rosa Bonheur.			
105	“Greedy Calves”	...	...	Arthur Turrell
	After Otto Weber.			
106	“Worn Out”	...	...	F. Stacpoole, A.R.A.
	After Thomas Faed, R.A.			
107	“Denizens of the Highlands”	...	Thomas Landseer, A.R.A.	
	After Rosa Bonheur.			
108	“The Light of the World”	...	W. H. Simmons	
	After Holman Hunt.			
109	“Palm Offering”	...	...	John Bellin
	After F. Goodall, R.A.			
110	“Virgin and Angels”	...	...	Auguste Blanchard
	After Francia.			

111	"Brothers of the Brush" ... After Eyre Crowe, A.R.A.	...	<i>Victor Lunillier</i>
112	"Morning in the Highlands" ... After Rosa Bonheur.	...	<i>C. G. Lewis</i>
113	"The Horse Fair" ... After Rosa Bonheur.	...	<i>C. G. Lewis</i>
114	"The Anxious Mother" ... After E. K. Johnson.	...	<i>Arthur Turrell</i>
115	"Home Birds" ... After E. K. Johnson.	...	<i>Arthur Turrell</i>

[NOTE.—The Royal Windsor Tapestries, hanging on the East wall of the North Transept, are catalogued on page 60, which see. The following series of Excerpts from the illustrations of *London Punch* and its supplements have been transferred to the screens in the balcony close to the Tapestry.]

### "PUNCH" DRAWINGS.

Contributed by W. H. BRADBURY, Esq.

116	Double-page Cartoons ... From "Punch."	...	<i>John Tenniel</i>
117	Double-page Cartoons ... From "Punch."	...	<i>John Tenniel</i>
118	"The Victorian Era" ... Cartoons from "Punch."	...	<i>John Tenniel</i>
119	"The Victorian Era" ... Cartoons from "Punch."	...	<i>John Tenniel</i>
120	"The Victorian Era" ... Cartoons from "Punch."	...	<i>John Tenniel</i>
121	"The Victorian Era" ... Cartoons from "Punch."	...	<i>John Tenniel</i>
122	"Pictures of Life and Character" ... From "Mr. Punch."	...	<i>John Leech</i>
123	"Pictures of Life and Character" ... From "Mr. Punch."	...	<i>John Leech</i>
124	"Pictures of Life and Character" ... From "Mr. Punch."	...	<i>John Leech</i>
125	"Pictures of Life and Character" ... From "Mr. Punch."	...	<i>John Leech</i>
126	"Pictures of Life and Character" ... From "Mr. Punch."	...	<i>John Leech</i>
127	"Pictures of Life and Character" ... From "Mr. Punch."	...	<i>John Leech</i>

128	"Sketches of the Week" ... From "Punch."	...	<i>Linley Sambourne</i>
129	"Sketches of the Week" ... From "Punch."	...	<i>Linley Sambourne</i>
130	"Sketches of the Week" ... From "Punch."	...	<i>Linley Sambourne</i>
131	"English Society at Home" ... Society pictures from "Punch."	...	<i>George Du Maurier</i>
132	"English Society at Home" ... Society pictures from "Punch."	...	<i>George Du Maurier</i>
133	"English Society at Home" ... Society pictures from "Punch."	...	<i>George Du Maurier</i>
134	"Parliamentary Views" ... From "Punch."	...	<i>Harry Furniss</i>
135	"Interiors and Exteriors" ... From "Punch."	...	<i>Harry Furniss</i>
136	"Interiors and Exteriors" ... From "Punch."	...	<i>Harry Furniss</i>
137	"Our People" ... Pictures from "Punch."	...	<i>Charles Keene</i>
138	"Our People" ... Pictures from "Punch."	...	<i>Charles Keene</i>
139	"Our People" ... Pictures from "Punch."	...	<i>Charles Keene</i>
140	"Our People" ... Pictures from "Punch."	...	<i>Charles Keene</i>

Contributed by C. E. CLIFFORD & CO., 12 Piccadilly,  
London.

141	"A Village, with Water Mills" ... Etching, after Hobbema.	...	<i>R. S. Chattock</i>
142	"A Sussex Pastoral" ... Etching, after H. Gaudy.	...	<i>H. W. Batley</i>
143	"Sunday Evening" ... Etching, after H. Gaudy.	...	<i>H. W. Batley</i>
144	"The Thames at Mortlake" ... Original etching.	...	<i>C. O. Murray</i>
145	"The End of the Harvest" ... After G. Wetherbee.	...	<i>H. W. Batley</i>
146	"The Bridal Eve" ... After H. Gaudy.	...	<i>H. W. Batley</i>
147	"Evening" ... After Arthur Lemon.	...	<i>H. W. Batley</i>

## ENGRAVED BY

148	" His Majesty ... Original etching.	...	...	<i>Herbert Dicksee</i>
149	" Scene from "Faust" " Original etching.	...	...	<i>H. W. Batley</i>
150	" Ely Cathedral" Original etching.	...	...	<i>V. S. Hine</i>
151	" Durham Cathedral" Original etching.	...	...	<i>V. S. Hine</i>
152	" Eton College—from the River" Original etching.	...	...	<i>T. C. Farrer</i>

## Contributed by the ARTIST and OWNER:—

153	" Reapers" ... Original etching.	...	...	<i>George Roller, F.S.P.E.</i>
154	" Repose" ... Original etching.	...	...	<i>George Roller, F.S.P.E.</i>
155	" A Norfolk Scene" ... Original etching.	...	...	<i>Miss C. M. Nichols, F.S.P.E.</i>
156	" Rue des Cordonniers à Dives, Normandy" ... Original etching.	...	...	<i>Miss C. M. Nichols, [F.S.P.E.]</i>

Contributed by A. TOOTH & SONS, 5 and 6 Haymarket,  
London:—

157	" Found" ... After Thos. Blinks.	...	...	<i>J. B. Pratt</i>
158	" Gone" ... After Thos. Blinks.	...	...	<i>J. B. Pratt</i>
159	" Autumn Leaves" ... Etching, after Vicat Cole, R.A.	...	...	<i>T. Chauvel</i>
160	" Evening Glow" ... Etching, after C. Heffner.	...	...	<i>T. Chauvel</i>
161	" Elixir of Love" ... Etching, after G. I. Pinwell.	...	...	<i>R. W. Macbeth, A.R.A.</i>
162	" Waning of the Day" ... Etching, after Jules Breton.	...	...	<i>Charles Waltner</i>
163	" Romeo and Juliet" ... Etching, after F. Dicksee, A.R.A.	...	...	<i>Charles Waltner</i>
164	... After F. Morgan.	...	...	<i>Achille Jacquet</i>
165	" Check" ... After Thos. Blinks.	...	...	<i>J. B. Pratt</i>
166	" Finish" ... After Thos. Blinks.	...	...	<i>J. B. Pratt</i>

167 "Love Birds" ... ... ... *T. L. Atkinson*  
 After Sir J. E. Millais, R.A.

168 "Bubbles" ... ... ... *G. H. Every*  
 After Sir J. E. Millais, R.A.

Contributed by J. S. VIRTUE & CO. LIMITED, 294 City Road, London:—

169 "An Old German Mill" ... ... ... *Alex. H. Haig*  
 Original etching.

170 "The Odalisque" ... ... ... *Lumb Stocks, R.A.*  
 After Sir F. Leighton, P.R.A.

171 "Middlesex Lane" ... ... ... *F. Slocombe*  
 Original etching.

172 "Napoleon on the 'Bellerophon'" ... ... ... *J. C. Armytage*  
 After W. Q. Orchardson, R.A.

173 "The Wedding Morning" ... ... ... *C. O. Murray*  
 Etching, after H. Mosler.

174 "An Old English Mill" ... ... ... *Birket Foster*  
 Original etching.

175 "The Princes in the Tower" ... ... ... *Lumb Stocks, R.A.*  
 After Millais.

176 "Quiet Pets" ... ... ... *C. O. Murray*  
 Etching, after Alma Tadema.

Contributed by P. & D. COLNAGHI & CO., 14 Pall Mall East, London:—

177 "The Blue Boy" ... ... ... *Charles Waltner*  
 Etching, after Gainsborough.

178 "Amita" ... ... ... *T. L. Atkinson*  
 After Sir F. Leighton.

179 "The End of the Day" ... ... ... *R. W. Macbeth, A.R.A.*  
 Etching, after G. Mason, A.R.A.

180 "The Cast Shoe" ... ... ... *R. W. Macbeth, A.R.A.*  
 Etching, after G. Mason, A.R.A.

181 "Windsor" ... ... ... *Brunet Debaines*  
 Etching, after Heffner.

182 "Isabel, Mrs. Scott Moncrieff" ... ... ... *T. G. Appleton*  
 After Sir H. Raeburn.

183 "Miss Penelope Boothby" ... ... ... *Samuel Cousins, R.A.*  
 After Sir Joshua Reynolds.

Contributed by the ARTIST and OWNER:—

184 "Redshirt and Broncho Bill" ... ... ... *A. Chantry Corbould*  
 185 "Redshirt and Broncho Bill" ... ... ... *A. Chantry Corbould*

186	"Hardly Necessary" ...	... <i>A. Chantry Corbould</i>
187	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
188	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
189	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
190	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
191	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
192	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
193	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
194	"Cathedral Towns of England" ... Original etching.	... <i>W. W. Burgess</i>
195	"The Gate of Honour, Cambridge" ... Original etching.	... <i>W. W. Burgess</i>
196	"The Butter Tower, Rouen" ... Original etching.	... <i>Ralph Piercy</i>
197	"The Church of St. Maclon, Rouen" ... Original etching.	... <i>Ralph Piercy</i>
198	"Returning to the Fold" ... Original etching.	... <i>Felix Onderst</i>

[NOTE.—To find the remaining numbers of the British Engravings, the visitor must cross to the other side of the Transept, beyond the staircase in the far corner.]

Contributed by the FINE ART SOCIETY LIMITED,  
148 New Bond-street, London :—

199	"The Lost Bird" (artist's proof) after <i>M. Stone</i>
200	"The Death" do. after <i>J. Charlton</i>
201	"Viewed Away" do. after <i>J. Charlton</i>
202	"The Music Lesson" (print) after <i>Sir F. Leighton, P.R.A.</i>
203	"The Minuet" (artist's proof) after <i>Val. Prinsep, A.R.A.</i>
204	"Caller Herrin'" (print)
205	"Long Sleep" (artist's proof) after <i>Briton Rivière, R.A.</i>
206	"The Widower" (remark proof)
207	"Silver Birches" (print)

208 "Sylvan Road" (artist's proof)  
 209 "Countess of Derby" (artist's proof) after *Sir T. Lawrence*,  
 [P.R.A.]

## Contributed by the ARTIST and OWNER:—

210 "Found" ... ... ... *J. Cother Webb*  
 211 "Hafed" ... ... ... *J. Cother Webb*  
 212 "On Her Majesty's Service" ... *J. Cother Webb*  
 213 "Winter" ... ... *Edward Slocombe, F.S.P.E.*  
 Etching.  
 214 "The Trojan Ships transformed to Sea  
 Nymphs; Virgil's *Aeneid IX.*" ... *Edward Slocombe,*  
 Mezzotint. [F.S.P.E.]  
 215 "West Window, Tintern Abbey" *Edward Slocombe, F.S.P.E.*  
 216 "The Source of a River" *Edward Slocombe, F.S.P.E.*  
 Dry points.  
 217 "Eve" ... ... *Mrs. Lea Merritt, F.S.P.E.*  
 Etching.  
 218 "St. Cecilia" ... ... *Mrs. Lea Merritt, F.S.P.E.*  
 Etching.  
 219 "St. Bartholomew's Priory, West  
 Smithfield" ... ... ... *Oliver Baker*  
 Etching.  
 220 "Fishing Boats" ... *C. Storm van Gravesande, F.S.P.E.*  
 Etching.  
 221 "Dordrecht" *C. Storm van Gravesande, F.S.P.E.*  
 Etching.  
 222 "Pointe de Raz, Brittany" *C. Storm van Gravesande, F.S.P.E.*  
 Etching.  
 223 "Oxford and Cambridge Terraces,  
 Bayswater" ... ... ... *W. Sickert, F.S.P.E.*  
 Etching.  
 224 "Les Enfants Terribles" ... ... *W. Sickert, F.S.P.E.*  
 Etching.  
 225 "Digestive Scheveningen" ... *W. Sickert, F.S.P.E.*  
 Etching.  
 226 "Dieppe" ... ... ... *W. Sickert, F.S.P.E.*  
 Etching.  
 227 "Munich" ... ... ... *W. Sickert, F.S.P.E.*  
 Etching.  
 228 "Sunny Scheveningen" ... ... *W. Sickert, F.S.P.E.*  
 Etching.

229	"The Stays" ... Etching.	...	... <i>W. Sickert, F.S.P.E.</i>
230	"Little Leals" ... Etching.	...	... <i>W. Sickert, F.S.P.E.</i>
231	"Les puits salés" Etching.	...	... <i>W. Sickert, F.S.P.E.</i>
232	"Knightsbridge" Etching.	...	... <i>W. Sickert, F.S.P.E.</i>
233	"The Laundry" ... Etching.	...	... <i>W. Sickert, F.S.P.E.</i>
234	"The Acting Manager" ... Etching.	...	... <i>W. Sickert, F.S.P.E.</i>
235	"St. Edward's Shrine, Westminster Abbey" ... Etching.	...	<i>C. W. Sherborn,</i> [ <i>F.S.P.E.</i> ]
236	"Cat's Head" ... Etching.	...	<i>C. W. Sherborn, F.S.P.E.</i>
237	"Life and Death" (Allegory) Engraving.		<i>C. W. Sherborn, F.S.P.E.</i>
238	"The Two Brewers, Limehouse" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
239	"The Thames at Chelsea" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
240	"University Boat Race" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
241	"Thames at Limehouse" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
242	"Dean Stanley's Grave, Westminster" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
243	"Entrance to Westminster School" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
244	"Old Putney Bridge" ... Etching.		<i>C. W. Sherborn, F.S.P.E.</i>
245	"Oliver Cromwell" ... Engraving.		<i>C. W. Sherborn, F.S.P.E.</i>
246	"William Shakespeare" ... Engraving.		<i>C. W. Sherborn, F.S.P.E.</i>
247	"The Dead Christ" ... Etching after the Ribera in the National Gallery, London.		<i>L. Hamilton, F.S.P.E.</i>
248	"A Portrait" ... Original etching.		<i>L. Hamilton, F.S.P.E.</i>
249	"The Harvest Field" ... Original etching.		<i>L. Hamilton, F.S.P.E.</i>

250	" Snedding Turnips"	...	... <i>L. Hamilton, F.S.P.E.</i>
	Original etching.		
251	" The Forge"	...	... <i>L. Hamilton, F.S.P.E.</i>
	Original etching.		
252	" Clumping Blankets"	...	... <i>L. Hamilton, F.S.P.E.</i>
	Original etching.		
253	" A Pottery"	...	... <i>L. Hamilton, F.S.P.E.</i>
	Original etching.		
254	" On the Quay, South Basin, Antwerp"	<i>R. Toovey, F.S.P.E.</i>	
	Original etching.		
255	" At Antwerp"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
256	" Bruges"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
257	" On the Scheldt"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
258	" The Sunlit Doorway"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
259	" A Yarmouth Row"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
260	" Custom House, Antwerp"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
261	" Evening in the Docks, Antwerp"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
262	" The Fish Shop, Coventry"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
263	" Fruit Shop, Holborn, London"	...	... <i>R. Toovey, F.S.P.E.</i>
	Original etching.		
264	" Near the Landing Stage, Antwerp"	<i>R. Toovey, F.S.P.E.</i>	
	Original etching.		

[NOTE—Go now to page 64 for next pictures.]

---

#### ROYAL WINDSOR TAPESTRIES.

The collection of Royal Windsor Tapestry was sent to the Exhibition by command of Her Majesty the Queen. It is hung on the east wall of the North Transept, from which the Punch Drawings have been removed to screens. The factory was founded by the late Prince Leopold, Duke of Albany, and has been organised and conducted by Mr. Henry. The subjects, in order from South to North, are as follow:—

Panels on gold ground representing St. Agnes, Cœur de Lion, Cimabue, Joan of Arc; Panel, Salmon and Trout; Set of Furniture Covers; Sheep and Duck; Falconer; Stag Hunt; Vittoria Colonna; Orpheus; Savonarola; Europa; Bird-catcher; Falconer; Osborne; Windsor Castle; Romeo and Juliet; Balmoral; Buckingham Palace.

## ARCHITECTURAL DRAWINGS.

[These are hung on the north-east Staircase, at the east end of the Nave, and they may be taken on the way to the German Gallery, after the Australian Portrait Gallery has been inspected, for which see page 64.]

		ARTIST.
1	“Tower of Glasgow University”	<i>J. O. Scott</i>
2	“Mausoleum, Rookwood”	<i>M. Adams</i>
3	“Redesdale Hall, Moreton in the Marsh”	<i>E. George and Peto</i>
4	“Interior View of the New Chancel and Transept of Dewsbury Parish Church”	<i>A. E. Street</i>
5	“Interior of Debating Room, Edinburgh University”	<i>Sydney Mitchell</i>
6	“Berechurch Hall, Colchester”	<i>E. C. Ayton Lee, F.R.I., B.A.</i>
7	“Porch to a House lately built at Belle Vue, Sydney”	<i>M. Adams</i>
8	“Proposed Church at Paddington”	<i>E. C. Ayton Lee, F.R.I., B.A.</i>
9	“Church of St. Thomas, Brentwood”	<i>E. C. Ayton Lee, F.R.I.</i>
10	“Mansfield College, Oxford”	<i>Basil Champneys</i>
11	“Glasgow Municipal Buildings: Cochrane-street Elevation”	<i>Wm. Young</i>
12	“Walsingham House, Piccadilly”	<i>W. O. Milne</i>
13	“St. Mary, Star of the Sea Church, Hastings”	<i>Basil Champneys</i>
14	“Entrance Hall, Belle Vue, Double Bay, Australia”	<i>Maurice Adams</i>
15	“Marble Monument, Sydney, erected to Memory of late Hon. J. Fraser”	<i>Maurice Adams</i>
16	“Church of St. John the Baptist, Brighton: proposed new Façade and Tower”	<i>S. J. Nicholl</i>
17	“Cottages, Eaton Park, Chester”	<i>Douglas and Fordham</i>
18	“Harrow School: new Classroom and Museum”	<i>Basil Champneys</i>

19	"The Church of our Lady of the Sacred Heart, Wellington"	...	<i>S. J. Nicholl</i>
20	"Church"	...	<i>D. R. Warry</i>
21	"Beechcroft, Bickley, Kent"	...	<i>E. Newton</i>
22	"Constitutional Club, Northumberland Avenue London"	...	<i>R. W. Edis, F.S.A.</i>
23	"Restorations and Additions Buckden Palace, Hants"	...	<i>R. W. Edis, F.S.A.</i>
24	"Last Year's Additions to Parkfield, Worcester, for C. W. Lea, Esq."		<i>E. J. Tarver</i>
25	"Exterior of Edinburgh University"		<i>Sydney Mitchell</i>
26	"Coffee Tavern, Newark on Trent"	...	<i>E. George and Peto</i>
27	"Interior View of Bradly Memorial Hall, Haileybury College"	...	<i>R. T. Bloomfield</i>
28	Interior View, Design for Paisley Memorial Church	...	<i>J. P. Seddon</i>
29	"Drawingroom of Sir Sidney Waterlow"	...	<i>G. H. Aitchison, A.R.A.</i>
30	"Drawingroom of Sir Wilfred Lawson"	...	<i>G. H. Aitchison, A.R.A.</i>
31	"Somerhill, Kent, showing the North Court, recently added by Sir J. Goldsmid"	...	<i>T. H. Watson</i>
32	"Decoration of Large Drawing-room"	...	<i>G. H. Aitchison, A.R.A.</i>
33	"Morningroom, 9 Chesterfield Gardens"		<i>G. H. Aitchison, A.R.A.</i>
34	"Decoration of Drawingroom of Sir W. Lawson"	...	<i>G. H. Aitchison, A.R.A.</i>
35	"House for R. S. Mort, Esq., Coila, N.S.W."	...	<i>E. J. Tarver</i>
36	"Arab Hall, Kensington"		<i>G. H. Aitchison, A.R.A.</i>
37	"Royal Exchange Assurance, Pall Mall"	...	<i>G. H. Aitchison, A.R.A.</i>
38	"A New Drawingroom"	...	<i>G. H. Aitchison, A.R.A.</i>

[NOTE.—Go now to page 70 for the next pictures.]

## A D D E N D U M.

## NOTE ON "THE HOUSE OF COMMONS" (BRITISH LOAN GALLERY, No. 34, page 14).

The following note, which is of considerable interest, has been added after the previous sheets went to press. The London correspondent of the *Argus*, writing on July 6, says:—"The sale of Lord Hardwicke's pictures took place last Saturday, June 30. In the present Melbourne Exhibition there is a painting lent by Lord Onslow, which has no doubt attracted much interest. It represents the House of Commons in 1730, under Speaker Onslow, and it is painted by Hogarth. It was procured for Melbourne by Mr. Agnew, the great dealer, who is one of the Royal Commissioners. In handing the picture over to Mr. Agnew, Lord Onslow placed at his disposal what may be termed the literature connected with it, for his lordship is a methodical man, and one possessing a wholesome share of ancestral piety, which leads him to treasure all knowledge that relates to his forefathers and their belongings. In Lord Hardwicke's collection of pictures at Wimpole was a picture of the House of Commons in 1730, ascribed to Hogarth. It was regarded as one of the gems of the collection. No suspicion had been ever cast upon it. When the experts were estimating the yield of the forthcoming auction, for the information of Lord Hardwicke and his creditors, the Hogarth picture was put down for a good £1500. Unluckily for Lord Hardwicke and his creditors, Mr. Agnew happened, as indeed is his wont, to visit Christie's sale-rooms when the Wimpole pictures were on view. He perceived at a glance that the Hardwicke "House of Commons" was a facsimile of that now at Melbourne. Of course, Hogarth might have painted a *replica*, or (on the principle of *les absents ont toujours tort*) it might have been boldly suggested that the picture at Melbourne was a copy, and that the one at Christie's was the only true original. Unluckily for Wimpole, Mr. Agnew had amongst the literature handed over to him by Lord Onslow a correspondence of 1790 between the Lord Hardwicke of the day and the Lord Onslow of the day, from which it has to be clearly gathered that, to the infinite gratification of Lord Hardwicke, Lord Onslow had permitted him to send a copyist to copy the House of Commons picture by Hogarth. There was a discussion in the letters as to who the copyist should be, and what fee he ought to be paid. Here, then, was the copy, figuring at Christie's as an original—indeed, it was exhibited as such some years ago at an Exhibition of the Old Masters by the Royal Academy—on both occasions undetected by all the connoisseurs in London. Just as the great Mr. Woods was stepping into the rostrum, the smiling Mr. Agnew approached him,\* and said, in an insinuating way, "Woods, I want you to make a little speech." "With pleasure," was the reply. "What shall I say?" "Why, I want you to say that that picture of the House of Commons is only a copy." "Nonsense; why should I?" "Well, just look here," and then the still smiling Mr. Agnew put the time-stained letters into the hands of his friends one by one—all in the interests of "good old truth," as he jocularly observed. Once convinced, Mr. Woods told his audience the state of the case with the utmost frankness, and the picture therefore went for a paltry £100, thus knocking about 25 per cent. off the anticipated proceeds of the whole picture auction. Who was the purchaser does not clearly appear."

\*In the Punch Drawings (transferred to the Screens in the Balcony, close to the Tapestry), No. 136 (page 54 of this Catalogue) "Interiors and Exteriors, No. 8" (At a Picture Sale), the visitor may see the veritable "Mr. Woods" in the rostrum and "the smiling Mr. Agnew" as the gentleman of portly presence in the foreground fumbling his watch-chain—both excellent likenesses.

# AUSTRALIAN PORTRAIT GALLERY.

[NORTH WALL OF NORTH TRANSEPT.]

Around the picture of the Queen's Coronation is grouped a series of 28 portraits, comprising the chief Portuguese, Spanish, and Dutch voyagers, persevering navigators who at various periods during the 17th century are known to have visited the coast of Terra Australis, and to have prosecuted discoveries there. The collection also includes portraits of Dampier, Cook, and Vancouver, the great circumnavigators who practically endowed Great Britain with her new Southern World empire. To these are added the most prominent companions of Cook, and others of the noble and intrepid band of early explorers and settlers of the Australian coasts. These portraits, gathered from numerous sources, were intended for loan to the London Colonial and Indian Exhibition of 1886. The difficulties natural to such a design prevented its completion within the prescribed time. In many instances the paintings, through age, mutilation, and lack of care, needed restoration and repair. This has been effected by competent artists. The entire collection, re-framed to form a uniform historical series, was originally sent out from England and Holland as a loan contribution by the several owners; subsequently, letters have been received stating that all the pictures are for sale. The substance of this introduction, together with the descriptions of the portraits, has been furnished by the owners; but a few obvious errors have been amended.

- 1 CAPTAIN VANCOUVER, R.N.—One of Britain's most celebrated circumnavigators; made great discoveries in the South Seas; visited Australia several times, and served as midshipman under Captain Cook. Died 1798.  
Attributed to ABBOTT, and with its duplicate in the National Gallery, London, the only existing portrait of the great circumnavigator.
- 2 LORD MELBOURNE, after whom Melbourne was named. Prime Minister, 1857.  
Painted by HUDSON.
- 3 WIFE OF THEODORIC HERTOGE.—Voyaged with her husband in the "Endrachts;" was the first white woman who landed on Australian shores.  
Batavian artist. Amsterdam collection.

4 THEODORIC HERTOGE (Dirk Hartog).—Commanded Dutch East Indiaman "Endrachts;" landed at various points of the coast of Terra Australis, 1616; left record inscribed on a tin plate, which was discovered by Vlaming in 1697, who added another. Both were found in 1803 by Baudin, of the French Discovery Expedition, so intimately connected with that of Flinders.

Batavian artist. Amsterdam collection.

5 SISTER OF MERCY.—Supposed to have voyaged out to Australia as female missioner with the 1030 persons founding Sydney, under Governor Phillip, 1788.

Painted by ROBERTS.

6 CAPTAIN SIR WILLIAM EDWARD PARRY, R.N.—The eminent Arctic voyager resided in Australia as Governor of the Australian Agricultural Company. Born 1790; died at Bath, England, 1855.

Painted by BRANWHITE.

7 LADY PARRY (wife of Sir Edward) accompanied her husband to Australia.

Painted by BRANWHITE.

8 THE REV. FATHER HAROLD.—The first Roman Catholic priest who landed in Australia. He had been parish priest of Raculla, near Dublin, and had fled from his native land; he arrived in New South Wales in 1799.

Painted in his escape disguise by a Dublin artist.

"Harold was one of the three priests who were transported for their share in the Irish rebellion, and he was subsequently mixed up in the rising which took place in New South Wales in 1800, when he saved himself by making known a deposit of concealed pikes. The Rev. W. Dixon, who had worthily redeemed his social position, was the first Roman Catholic clergyman who officiated in New South Wales."—J. J. SHILLINGLAW in the *Argus*, August 29, 1888.

9 REV. RICHARD JOHNSON, M.A.—The first Church of England clergyman who officiated in Australia; born 1760; St. Mary Magdalene, Cambridge, senior optime, 1784; arrived in Australia in 1788. His church at Parramatta measured 73 feet by 15; the transept, 40 feet by 15; it was constructed with wattles and plaster, and thatched roof. Died 1814.

10 CAPTAIN WILLIAM DAMPIER, R.N.—Earliest English navigator to Australia ; as a circumnavigator and explorer, second only to Cook ; he saw the land, and explored the west and north-west coast at various points during 1684 to 1690.

Attributed to an artist who formed one of his crew in earlier privateering, and sailed with him after his appointment to the Royal Navy.

11 CAPTAIN JAMES COOK, R.N.  
Ascribed as duplicate of the portrait by ROBERTS.

12 ELIZABETH, WIFE OF CAPTAIN JAMES COOK, R.N.—Died 1836, aged 93 years.  
Attributed to ROBERTS.

13 CAPTAIN JAMES COOK, R.N.—The most distinguished of circumnavigators ; born 1728. To all practical purpose the *discoverer* of the Australian Continent. First voyage in the "Endeavour," 370 tons ; landed at Botany Bay, April 28th, 1770. Second voyage with the "Resolution" and "Adventure." In prosecution of his third voyage he was killed at Owhyhee.  
Ascribed as duplicate of the Greenwich Hospital portrait, by DANEC.

14 DANIEL CHARLES SOLANDER, M.D., F.R.S.—Born in Sweden in 1736. Accompanied Cook in his first voyage. Died 1782.  
Attributed to HARLOW.

15 DON PEDRO DE QUIROS (Pedro Fernandez de Quir).—The last of the great Spanish navigators ; second captain with De Torres. De Quir (or De Quiros), in his two "Relacions" to Philip III. of Spain, calls the land "Austrialia." He sailed from Lima in 1605, and returned to Acapuco nine months after ; and after spending years of petitioning to be again sent forth, died at Panama—just when the King of Spain had granted his request—in 1614.  
Spanish artist. From the Madrid collection.

16 LUYS DE VAES DE TORRES.—Sighted the coast of Terra Australis in 1606, and was the first to pass through "Torres Straits," named after him.  
Portuguese artist. Haarlem collection.

17 SIR JOSEPH BANKS.—Accompanied Cook as naturalist, in his first voyage, and became President of the Royal Society. Born 1735 ; died 1820.  
Attributed to ROBERTS.

18 PIETER DE CARPENTIER.—Fifth Governor of the Dutch East India possessions. Commanded a squadron of discovery equipped to Terra Australis in 1628. The Gulf of Carpentaria was named after him.  
By Dutch artist. Hague collection.

19 FRANCIS PELSART (or Francisco Pelsert, as spelt by Flinders).—He sailed from the *Texee* in 1628, and was wrecked on *Houtman's Abrolhos* in 1629. His boat being at anchor in 25 fathoms, some of his men swam ashore. Pelsart made his way back to the Dutch settlement at Batavia, 2000 miles off, to obtain rescue of his people. In his absence of several months, about 60 of his men mutinied and murdered about 120 people on the island where they were wrecked. On his return with a vessel to carry all away, he captured all these murderers and shot them. One of the most tragic stories of Australian exploration.  
By Batavian artist.

20 CAPTAIN MURRAY, R.N.—The discoverer of Port Phillip Bay. Had command of the "Lady Nelson" after Grant, and rendered immense services in coasting with that vessel examining harbours. This indefatigable officer's zeal in coast survey vastly helped the colony's development.  
HUENER is the attributed painter of this portrait.

21 SURGEON BASS, R.N.—Surgeon of the "Reliance" with Governor Hunter in 1795. In company with his devoted comrade, Matthew Flinders, he made several coast explorations to Botany Bay. In 1797 these same intrepid officers in the "Tom Thumb" whale-boat explored over 600 miles of the coast to Western Port, and ascertained the existence of the Strait now bearing his name, through which they passed round Tasmania in the "Norfolk" of 25 tons. No greater men than Flinders and Bass are associated with the infant history of Australia.  
This beautiful portrait is attributed to G. W. HARLOW.

22 LORD SYDNEY.—After whom Sydney was named. Secretary of State in 1788.  
The town of Sydney, in New South Wales, is called after Thomas Townshend, first Viscount Sydney, who was born in February, 1733. He twice filled the office of Secretary of State for the Home Department. In March, 1783, on quitting office the first time, he was elevated to the peerage as Baron Sydney of Chislehurst, in the county of Kent. During the second period of office the Home

Secretary sat in the Lords, and at the close of it, in 1789 (the French Revolution), he was given a step, and became Viscount Sydney of St. Leonards, in the county of Gloucester. Somewhat earlier in his career, when he was M.P. for Whitchurch, he figured in Goldsmith's "Retaliation," where it is said of Burke—

Though fraught with all learning, yet straining his throat  
To persuade Tommy Townshend to lend him a vote.

He died June 17, 1800.

Painted by HUBNER.

23. LIEUTENANT JAMES GRANT, R.N.—Commander of the "Lady Nelson" of 60 tons, on her first voyage of discovery, in 1800 to 1802. She was the first vessel from England to pass through the Bass Strait. He discovered and named the chief points on the Victorian coast west of Port Phillip.

24. REV. SAMUEL LEIGH.—The first authorised Methodist minister sent out to Australia. Arrived 1815.

25. CAPTAIN MATTHEW FLINDERS, R.N.—Flinders, as his comrade Surgeon Bass, will ever be memorable as the most distinguished and indomitable explorers of the Australian coasts. First landed in Australia in 1795. In the tiniest of crafts, and exposed to extreme danger, he and his co-discoverer achieved wonders in exploration. Fought in Lord Howe's victory, 1774. Imprisoned in Mauritius, 1803-1806. Died 1814.  
Painted when he was a boy at school, prior to entering the service. Attributed to G. W. HARLOW.

26. ABEL JANSEN TASMAN.—The eminent Dutch voyager who, when in command of a ship fitted out from Batavia, discovered New Zealand and Van Diemen's Land. Tasman visited numerous southern and other points of Terra Australis, Garrett Jansen, in the "Zeehan," accompanying him.  
Dutch artist. Painted in Batavia.

27. WIFE OF ABEL JANSEN TASMAN.—Sailed with her husband in ship "Heemskirk," bound from Batavia on expedition to Terra Australis, 1642.  
Dutch artist. Painted in Batavia.

28. PETER VAN NUYTZ, 1623.—He was the Dutch East India Company's "first merchant" on board the "Gulde Keepaaid," and sailed more than a thousand miles of west and south-west coasts of Terra Australis in 1627. He is known to have written a work descriptive of his

Australian discoveries, but which was prohibited publication by the Dutch Government in their desire to hold the country for their own future colonisation.

Painted at Amboyna. Rotterdam collection.

[To these are now added in Melbourne the following two portraits of the Henty and Fawkner families, who, with Batman, were the most notable pioneers of Victoria; together with the portrait of Admiral King.]

29 THOMAS HENTY, of Tarring, Sussex.—Father of the Pioneers, Edward and Francis Henty. Exhibited by his daughter, Mrs. Samuel Bryan.

Lent by Mr. Frank Henty.

Painted by MUNDAY.

30 JOHN PASCOE FAWKNER.—Born in 1792; landed in Port Phillip, now Victoria, in 1803 with the Expedition sent out from England to form a settlement in Port Phillip; but in consequence of Governor Collins pronouncing the country "unfit for human habitation" he went with the Expedition to Van Diemen's Land. Returned to Port Phillip in 1835 in the "Enterprise," and in 1838 started the first newspaper in Melbourne. He may be considered the father of the Victorian press as well as of the Metropolis. He was a member of the first Municipal Council of Melbourne, and of the first Legislative body in Victoria. Died 4th September, 1869.

Lent by Mr. G. Godfrey.

Painted by WORSLEY, an English artist, who came to Victoria, and was accidentally killed by falling from the tower of his house.

31 ADMIRAL PHILLIP PARKER KING.

Lent by W. Essington King, Esq.

Drawn in crayons by DALTON, of Sydney.

---



---

[NOTE.—The visitor should now retrace his steps round the balcony to the East end of the Nave, taking on his way the British Architectural Drawings—(page 61)—on the north-east staircase. Proceeding thence to the south-east corner of the Nave, the entrance will be found to the German Art Gallery.

But attention may first be given to the following twenty-four pictures sent by the Austrian Commission, which are

to be found on the right hand of the doorway by which the visitor enters the German Gallery. They hang at the beginning of the south-east balcony wall.]

---

## AUSTRO-HUNGARIAN PICTURES.

---

1	"Empress of Austria's Favourite Hunter"	...	...	...	<i>Julius von Blaas</i>
2	"Cart Horse"	...	...	...	<i>Julius von Blaas</i>
3	"In the Kitchen"	...	...	...	<i>Professor C. von Blaas</i>
4	"The First Step"	...	...	...	<i>V. Raggianini</i>
5	"Surprise"	...	...	...	<i>R. Schweninger</i>
6	"Lady in old German Costume"	...	...	...	<i>R. Schweninger</i>
7	"Reverie"	...	...	...	<i>G. Costa</i>
8	"Evening in the Karst Mountains"	...	...	...	<i>G. Ranzoni</i>
9	"Bull"	...	...	...	<i>Juliussoon Blaas</i>
10	"Love's Whisper"	...	...	...	<i>V. Raggianini</i>
11	"Cattle at Sunset"	...	...	...	<i>B. Swoboda</i>
12	"Fête Champêtre"	...	...	...	<i>Professor Giacomelii</i>
13	"Faustus and Faustina" (after Rubens)	<i>Tul Menzel</i>			
14	"A flock of Sheep near Agrado in Italy"	<i>G. Ranzoni</i>			
15	"Foggy Day in Hungary"	...	...	...	<i>Julius von Blaas</i>
16	"On the Riviera"	...	...	...	<i>Julius von Blaas</i>
17	"On the Riviera"	...	...	...	<i>Julius von Blaas</i>
18	"Naughty Boy"	...	...	...	<i>A. Lingone</i>
19	"Cattle and Sheep from the Alps"	...	...	...	<i>G. Ranzoni</i>
20	"Good for Nothing"	...	...	...	<i>R. Schweninger</i>
21	"The Lovers"	...	...	...	<i>M. Budinsky</i>
22	"Italian Girl"	...	...	...	<i>R. Schweninger</i>
23	"The Glance"	...	...	...	<i>T. Massani</i>
24	"Bacchus and Ariadne"	...	...	...	<i>G. Wertheimer</i>

[NOTE.—The German Gallery should now be entered by the doorway previously indicated. The numbers begin on the left hand bottom corner of the left hand wall.]

# GERMAN GALLERY.

---

[NOTE.—The Gallery is divided into three saloons by means of two handsome screens with arches. These arches were designed and constructed in Germany by Herr Hoffacker, a Berlin Architect.]

1 "Christ in Solitary Retirement" ... *Marcus Grönwold*  
 "And in the morning, rising up a great while before day, He went out and departed to a solitary place, and there prayed."—*St. Mark* i. 35.  
 A class of work intended for the decoration of cathedral churches. The German gallery abounds in them, all manifesting the Protestant spirit of the country of Luther and Melancthon, and divested everywhere of that Mariolatry which the French or Italian school would be more prone to show.

2 "Winter" ... ... ... *Gustav Koken*

3 "Landscape on the Nile" ... ... *Ernst Koerner*  
 A moonlight night, with the Temple of Philæ on the opposite shore.

4 "The Dream of the Well of Rejuvenescence" *Ernst Berger*  
 A decorative triptych, representing in its three panels the dream of "The Well of Rejuvenescence," and showing the successive transformations in order from the left. The aged, haggard, decrepit old woman in the first panel is the first chapter in the story. The legend tells how the waters of the well could restore the charms of youth to those who were baptised in its waters, if only their life had been a virtuous and charitable one. Our heroine must have had these good qualities to the full, for the little cupids and gay water nymphs represented in the second panel eagerly urge her through the brimming fount, until they reveal her, in the final scene of the third panel, as a maiden in her pristine beauty, triumphantly crowning with garlands the restored suppliant lover of her early happy youth. The picture, which is the largest work in the gallery, is harmonious in tone and decoratively appropriate in colour.

4A "Spring" ... ... ... *Carl Sohn*

5 "The Ortles-group" ... ... *Hermann Schmidt*  
 A familiar landscape among the Tyrolese mountains.

6 "Hermann and Dorothea" ... *Prof. Julius Scholtz*  
 Hermann meets the fair refugee, Dorothea, by the well in the garden. He falls in love with her, but cannot obtain the consent of the proud old man, his father, to his marriage with an unknown stranger.

77 "The Son's Farewell" ... ... *Prof. Carl Hoff*

This famous artist is already well-known in Melbourne, where he is represented in private galleries.

The eldest son is departing for his first battlefield, and his mother is bidding him her last good-bye. In the background stands the father, whose face expresses the strongest manly emotion firmly suppressed. The confidential friend of the family, perhaps the son's old tutor in arms, waits to accompany the departure. A finely painted work.

78 "A Stormy Passage" ... ... *H. Schnars-Alquist*

Herr Schnars-Alquist is the Delegate of the German Art Association, who has been commissioned by the German Government with the care of the pictures, and who has so tastefully disposed them. The picture proves him a sailor as well as an artist. No landsman, looking only on the waves from the shore, could imagine or realise, and far less so skilfully depict, the deep blue sapphire of the league-long rollers of a mid-ocean storm. Their depth of transparency and their indigo blackness is known only to those "who go down to the sea in ships," and it has been revealed in high perfection and full truth in Herr Alquist's work. He may be seen in a parallel work in No. 243

8A "By the Mill-stream" ... ... *Berthold Paul Förster*

9 "Winter Afternoon" ... ... *Joh. Duntze*

A scene at Gondorf on the Moselle.

10 "After the Storm" ... ... *Prof. Hans Gude*

Professor Gude is a master in "values" and in colours; his pictures are all painted direct from nature. This noble seashore landscape, depicting the grey lift of rolling thunderclouds "after the storm," was painted on the Norwegian coast. The fresh foaming crests of the surging billows, whose fury is only now abating after it has been wreaked on the stranded vessel in the foreground, are depicted with a strength and truth that make them almost redolent of the exhalations of ozone; we feel the damp mist and foam that is wind-borne upon us, and breathe in their shattered spray the breath of the tempest. The work is a gallery picture, not a cabinet one, and it would be a fine example of high aims to secure for any National Gallery.

11 "Hay-making in Thuringia" ... ... *Rich Böhm*

12 "A Village near Genoa" ... ... *Fritz Völlmy*

13 "Herrenchiem Lake and the New Castle" ... ... *Felix Passart*

14 "A Young Country Girl" ... ... *Prof. Max Michael*

15 "For Father's Birthday" ... ... *Ferdinand Schauss*

16 "A Birthday Present" ... ... *Robert Wartmüller*

17 "The Christ" ... ... *Prof. Ferdinand Keller*

18 "An Old Man" ... ... *Prof. Max Michael*

19 "A Scene of the Carnival of Venice" *Friedr. von Putean*

"Carno-vale" is Italian for "Farewell to meat." It has been anglicised as "Carnival." The word is properly applied to the festivities which take place in Catholic Italy during the week preceding Lent—a fast when no meat may be eaten. The revelries which mark those festivities have made the word typical of any general rejoicing—so that to "hold high Carnival" has no longer any connection with the Church Calendar.

20 "Wrestlers" ... ... ... *Ernst Zimmermann*

A picture of very high finish, without being a miniature; extremely correct and exact in its drawing.

21 "A Visit of Condolence" ... ... *Wilhelm Rögge*

22 "The Forest Inn" ... ... *Adolf Schlabitz*

23 "The Abbey Porch, Engelberg, Switzerland" ... ... *Felix Passart*

24 "A Venetian Lady" ... ... *Prof. Carl Becker, R.A.*

25 "Evening" ... ... ... *E. Körner*

One of the finest landscapes in the gallery.

26 "The Valley of the Isar" ... ... *Karl Roux*

27 "Prince Bismarck Speaking in the German Reichstag" ... *Prof. Anton von Werner*

This fine work, painted expressly for the Centennial Exhibition, shows us the Reichskanzler, Prince Bismarck, in the German Reichstag, making his famous speech on the Bulgarian question in 1887. This, it will be remembered, involved a question of war between England and Russia.

Professor Anton von Werner, the Director of the Berlin Royal Academy, has a world-wide fame for his portraits and pictures of history and *genre*. He is one of the greatest living German artists.

28 Landscape—"Windy Morning" ...

*T. N. Tjarda van Starkenborgh*

29 "Desdemona justifying her Love for

Othello before Brabantio and the

Senate of Venice" ... ... *Hugo König*

*Brabantio*.—I pray you, hear her speak;  
If she confess that she was half the wooter,  
Destruction on my head, if my bad blame  
Light on the man!—Come hither, gentle mistress:  
Do you perceive, in all this noble company,  
Where most you owe obedience?

*Desdemona*.—My noble father,  
I do perceive here a divided duty:  
To you, I am bound for life, and education;  
My life, and education, both do learn me  
How to respect you; you are the lord of duty,  
I am hitherto your daughter. But here's my husband,  
And so much duty as my mother shew'd  
To you, preferring you before her father,  
So much, I challenge, that I may profess  
Due to the Moor, my lord.

*Brabantio*.—God be with you!—I have done.  
Please it your grace, on to the State affairs.

—*Othello*, Act I., Sc. 3.

30 "Remembrance of Zeeland (Holland)" *Paul Haecker*

31 "Noli Me Tangere" ... ... *Alexander Stichart*

The Latin for "touch-me-not." The story is told by St. John:— "But Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre. . . And she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away. Jesus saith unto her, Mary. She turned herself, and saith unto him, Master. Jesus saith unto her, Touch me not; for I am not yet ascended to my Father."

A rendering of this scene may also be inspected in our National Gallery. It was purchased at the last Exhibition.

32 "A Learned Man" ... ... *Charlotte von Gavel*

33 "Anxious Moments" ... ... *Prof. Ernst Hildebrand*

A pathetic picture, beautifully painted, and sufficiently explaining itself as one of the "short but simple annals of the poor."

34 "Landscape at Pollschach Carniola"

*Prof. Andreas Achenbach*

35 "The Lion at the Spring" ... ... *Richard Friese*

Richard Friese is one of the most famous of German animal painters.

36 "St. Catharine" ... ... *Hugo Von Habermann*

St. Catharine is represented in connection with the traditional sword and wheel. The latter is a memorial of the engine upon which she was to have been torn to pieces by command of the Emperor Maxentius, if an angel had not miraculously interposed. The name of the "Catharine wheel" still survives as a favourite device in fireworks.

37 "A Bavarian Beer Tap" ... ... *Prof. Alois Gabl*

The *Bräusehenke* is a famous Bavarian institution, akin to the "first fruits of the vine" in ancient Italy. Young and old and rich and poor all scramble for the first draught of the new-brewed nut-brown ale.

38 "Watcombe Bay, Isle of Wight" ... *Prof. Herman Eschke*

A favourite subject. There is one in our National Gallery.

39 "A Spring Evening" ... ... *Eduard Weichberger*

This little picture may be considered one of the best representatives of the Weimar school.

40 Landscape—"The Wiesenbachorn" ... *Wladimir Jettel*

A familiar Alpine scene.

41 "Highway in Rainy Weather, Holland" ... ... ... *Prof. Herman Baisch*  
 Prof. Baisch is one of the most famous of German artists. He is well represented here.

42 "An Evening on the Roofs of Zanzibar" ... ... ... *Fritz Brauer*  
 The famous port on the east coast of Africa. Zanzibar has been the starting point of all the great expeditions to the interior from the days of "King Solomon's Wives" to the times of Stanley.

43 "The Osterlake and the Benedictiner-wand in Upper Bavaria" ... *A. Metzener*

44 "A Summer Morning on the Beach" *Walter Leistikow*  
 A very beautiful study of cool early grey morning.

45 "Cape Arcana" ... ... ... *Hans Schleich*  
 A cape on the Isle of Rügen, in the Baltic Sea.

46 "Heath—Landscape" ... ... ... *Heinrich Kohnert*  
 A scene in Mark-Brandenburg.

47 "A Saturday at Dartrecht (Holland)" *Hans Hermann*  
 The Dutch are known as a people of scrupulous cleanliness in their households. Every Saturday there is a house-washing inside and out. It is not an unusual custom for the gude-wife, or frau, to wash her "best room" on Saturday and lock it up all the week until next Saturday night, when the process is repeated.

48 "On the Beach" ... ... ... *Ludwig Münthe*  
 The style of Münthe's pictures has been imitated by many, but none reach the master.

49 "An Autumn Evening" ... ... ... *Eduard Ockel*  
 A scene in Mark-Brandenburg.

50 "A Storm on the High Seas" ... ... ... *Richard Eschke, jun.*  
 Painted in the North Sea.

51 "Springtime" ... ... ... *Carl Bennewitz von Loefen, jun.*

52 "A Street Scene outside a Christmas Bazaar" ... ... ... *Chr. Ludw. Bokelmann*  
 Every figure is executed as finely as a miniature painting—a peculiarity of this artist's style.

53 "The Neighbour's Visit" ... ... ... *Hendric Nordenberg*

54 "The Kaiser Mountains in the Tyrol" *A. Metzener*

55 "Hessian Landscape" ... ... ... *Valentin Ruths*

56 "The Polyphemus" (Isle of Capri) *Professor Herman Eschke*

57 "A Struggle for Life and Death" ... *Julius Geertz*  
 58 "The Tower of Justice of the Alhambra"  
     (Spain) ... ... ... *Felix Possart*

The Alhambra is the ancient fortress and palace of the Moorish kings of Granada. It lies on a hill on the north of the city of Granada. In Arabic, the name means "the red." The outer walls are built of red bricks. The palace was built in thirteenth and fourteenth centuries. The exterior is severe and forbidding. Within, the palace stands unrivalled in the gorgeous splendour of its halls and the exquisite beauty of its decorations. Spacious courts, with marble pillars and fretted ceilings; partitions, coloured and gilt like the sides of a Stamboul casket, and filagree stuccos of veil-like transparency, all distinguished by airy lightness and grace, are among the main features of this palace of the voluptuous Caliphs of Granada.

59 "The Castle Terrace" ... ... *Herman Pohle*  
 60 "After the Fire" ... ... *Adolf Thamm*  
 61 "Hollyhocks" ... ... *Mary Baas*  
 62 "In the Pastures" ... ... *Prof. Albert Brendel*  
 63 "The Little Mother" ... ... *Auguste Ludwig*  
 64 "Moonlight Night on a Dutch Canal" *Louis Douzette*

A very famous man in this peculiar style of moonlight effects. The present example has no rival in the gallery; it is a most skilful and beautiful work. Another fine painting by the same artist hangs in the Victorian Loan Gallery. [No. 46, which see, with note thereon.]

65 "A Farewell" ... ... ... *Moritz Röbbecke*  
 66 "Evening on the Venetian Lagoons" *Ludwig Dill*

[NOTE.—The numbers follow on through the archway in the next room.]

67 "A Land-slip" ... ... ... *Albert Zimmermann*  
 68 "Moonlight Night" ... ... ... *Hans Schleich*  
 69 "The Ammer Lake" ... ... ... *Rudolph Hirt du Frênes*  
 70 "A Dairy Maid" ... ... ... *Conrad Fehr*  
 71 "Pursued" ... ... ... *Richard Friese*

A lion pursued by Arabs. The movements of the animal have a photographic accuracy.

72 "A Serious Question" ... ... ... *Otto Kirberg*  
     "The old, old story."  
 73 "Still-life Study" ... ... ... *Conrad Fehr*  
 74 "Old Berlin" ... ... ... *Otto Günther*

75 "Chestnut Grove" (Valley of the  
Tessin, Italy) ... ... Prof. Carl Ludwig  
A landscape of the highest finish.

76 "The Little Sharpshooter" ... ... Wilhelm Schütze

77 "A Saxon Country Girl" ... ... Robert Krausse

78 "An Autumn Evening" ... ... Müller-Kurzwelly  
One of the most fascinating of all the landscapes.

79 "An Agreeable Interlude" ... ... Jean Lulves

80 "The Cloister Garden" ... ... Wilhelm Marc

This poetical picture requires no explanation, but it suggests two thoughts, the one by Tom Moore—

"Fond mem'ry brings the light of other days around me;  
The smiles, the tears, of (early) years,  
The words of love then spoken;  
The eyes that shone, now dimmed and gone,  
The cheerful hearts now broken!"

The other, a more venerable promise—

"There is no one that hath left house, or brethren, or sisters, or father  
for my sake and the gospel's, but he shall receive an  
hundredfold now in this time . . . and in the world to come eternal life."

81 "A Game of Forfeits" ... Theodor von der Beek

82 "Children in the Wood" ... Wilhelm Rögge

83 "Three Friends" ... Ferdinand Schauss

84 "A Game of Draughts" ... Hermann Plathner

85 "The Last Farewell" ... Julius Ehrentraut  
One cannot but pity the poor old man, who is repenting having  
just slain his comrade in an unfortunate brawl.

86 "Summer Mist in Devonshire" ... Richard Eschke, jun.

87 "Julia" ... ... Carl Noah Bantzer

88 "A Roman Girl" ... ... Herman Schneider

89 "Spring Time in Swabia" ... Prof. Gustav Schöuleber

90 "A Winter Landscape" ... ... Adolf Schweitzer

91 "Beneath the Arena" ... ... O. von Piloty

Piloty, who died in 1886, was one of the greatest German artists of the later school of Munich. Many of the best German painters have been his pupils.—"His impressive picture, 'Beneath the Arena,' shows us the lifeless form of a beautiful girl, the pallor of whose face is heightened by the crimson drapery upon which the martyr's corpse has been laid. A broken cross had fallen from her nerveless hands, the wrists of which are still bound by cords. There is a look of anguish in the face, which has not yet been replaced by the serenity of death; and a young priest who has lingered behind his companions, all of whom are ascending the cavernous passage to the upper air, looks down upon the corpse with a sentiment which may be compassion, or may be the pathetic revival of an early affection. The folds of his robe are sculpturesque in their lines, and the draperies of the martyr are not less skilfully painted than her face and arms; the principal light of the composition falls on these and reveals the hand of a master."—A.

92 "A Spring Day" ... *Friedrich Kallmorgen*

93 "Hunters Coming Home—Winter Evening" ... ... ... *Conrad Wimmer*

94 "On the Monte Pincio during the Carnival in Rome" ... ... *Ad Treidler*  
The Pincian Hill is one of the seven hills on which ancient Rome was built. [See also note on No. 19.]

95 "The Pier in Gorey Harbour, Jersey" *Richard Eschke, jun*  
Some beautiful views of this picturesque Channel Island may be seen on the water-colour screens in the Victorian Loan Gallery.

96 "A Scythe Forge in Upper Bavaria" ... *Ernst Nelson*

97 "Fruit" ... ... ... *René Grönland*

98 "First Come, First Served!" ... *Fritz Souderland*  
The familiar phrase of the little Whitechapel Arab of "taking a lunar" has not been interpreted in a picture gallery before, but there is a good deal of humour in its present exemplification. The boy is not going to let his pet dog forestall him in the first sup from the supper tin.

99 "Good Morning, Ladies" ... ... *William Emelé*

100 "A View in the Tyrol" ... ... *Therese Schulze*

101 "Dutch Fisherman" ... ... *German Grobe*

102 "Under the Trees" ... ... *Prof. Albert Brendel*

103 "Still Life Study" ... ... *Eugen Windmüller*

104 "A Bawler" ... ... *Paul Borgmann*  
A very humorous little picture.

105 "Mount Ortler" ... ... *Wilhelm Bode*

106 "Punch and Judy" ... ... *Victor Tobler*

107 "Sea Piece—Ostend" ... ... *Professor Adreas Achenbach*

108 "Feeding the Geese" ... ... *Albert Tschantsch*

109 "The Coy Mistress" ... ... *Karl Knabl*

110 "Ready!" ... ... *Paul Hacker*  
Gun practice on board a man-of-war. Bold and free, but too small a subject for so large a canvas.

111 "Heligoland" ... ... ... *Fritz Sturm*

112 "A Woman Frightened by Cows and Goats" ... ... ... *Carl Johann Arnold*

113 "Borja Bay, Straits of Magellan" ... ... *Carl Saltzmann*

114 "Flowers" ... ... ... *Helene Stromeyer*

[NOTE.—The numbers follow on through the archway in the next room.]

115	"View from Svolvaer, Lofoden Islands"	<i>Olga Meissner</i>
116	"The Port of Rapallo, Upper Italy"...	<i>August Becker</i>
117	"The Mowers" ...	<i>Hans Meyer</i>
118	"No Thoroughfare" ...	<i>Eduard Ockel</i>
119	"Leda and the Swan" ...	<i>T. M. H. Hofmann</i>

According to the legend, Zeus visited Leda in the disguise of a swan. She produced two eggs—from one issued Helen, and from the other Castor and Pollux. The visit of Zeus to Leda in the form of a swan was frequently represented by ancient artists, and it is a perennial theme with the French *Salon*.

120	"Dressing" ...	<i>C. F. Koch</i>
121	"Lizzy and Her Favourites" ...	<i>Wilhelm Schütze</i>
122	"How Shall I Meet Him" ...	<i>Frantz Schmid-Breitenbach</i>
123	"Whitsuntide Decorations" ...	<i>Professor O. Piltz</i>
124	"Iphigenia" ...	<i>Eduard Hibner</i>

Iphigenia was daughter of Agamemnon. After he had slain one of Diana's sacred deer, the goddess demanded, by the soothsayer Calchas, that Iphigenia should be sacrificed to appease her. When Diana detains the Grecian fleet by contrary winds, the soldiers of Agamemnon insist on the sacrifice. Iphigenia heroically volunteers to die; but in answer to the prayers of her weeping mother, Clytemnestra, she is spirited away by Diana to the temple of the Goddess in the Tauric Chersonese. Here she remains a prisoner-priestess of Diana for twenty years. Being afterwards rescued by her brothers, who have come to carry off the image of Diana, and the boat having been swept away by a storm, Minerva appears as a *Dea ex machinâ* and transfers Iphigenia, with the image, to Greece, to establish Diana's worship there. The picture represents Iphigenia lamenting on the shores of Tauri.

125	"Meditation" ...	<i>Theodor P. Beeck</i>
126	"Your Health!?" ...	<i>C. Boppo</i>
127	"On the Sixth Storey" ...	<i>Adolf Schlabitz</i>
128	"Fringpath at the Brand" ...	<i>Carl W. Müller</i>
	A landscape in Saxon Switzerland.	
129	"A Horse Market in a German Village" ...	<i>Franz Hochmann</i>
130	Sea Piece ..	<i>Themistocles von Eckenbrecker</i>
131	"Loen in the North Fjord, Norway" ...	<i>Nils Bjornson Möller</i>
132	"Evening" ...	<i>Johannes Hermes</i>
133	"A Happy Mother" ...	<i>Hermann Sondermann</i>
134	"In the Barn" ...	<i>Else von Kaufmann</i>
135	"Strand of Vilm" ...	<i>Fritz Brauer</i>
136	"A Summer Day in the Forest" ...	<i>Valentin Ruths</i>

[NOTE.—The following numbers, from 138 to 144 inclusive, are hung at the end of the room, above the cornice, close to the ceiling.]

137	"A Girl from Mönchsgut" (Isle of Rügen)	...	...	...	<i>Hermann Katsch</i>
138	"The Passage" ...	...	...	...	<i>Jos. Schex</i>
139	"Coming Home" ...	...	...	...	<i>Emil Schubach</i>
140	"Winter Evening" ...	<i>Franz Hoffmann von Fallersleben</i>			
141	"Landscape in East Prussia" ...	...	...	...	<i>Otto Rabe</i>
142	"A Spring Morning" ...	...	...	...	<i>Felix von Ende</i>
143	"Sunday Morning" ...	...	...	...	<i>Bengt Nordenburg</i>
144	"A Bedouin Woman" ...	...	...	...	<i>Ernst Katsch</i>

[NOTE.—The numbers now return again to their usual sequence from the left hand of the wall, underneath the last set.]

145	"A Wood Landscape" ...	...	...	...	<i>Jos. Rummelsparher</i>
146	"Ebb-tide, Holland" ...	...	...	...	<i>Jacob Eichhorn</i>
147	"Field Flowers" ...	...	...	...	<i>Adolf Schlabitz</i>
148	"An Idyll" ...	...	...	...	<i>Fritz Beinke</i>
149	"Marburg on the Lahn" ...	...	...	...	<i>Gustav Behn</i>
150	"View of Cologne from Deutz" ...	...	...	...	<i>Franz Stegmann</i>
151	"Wounded to Death" ...	...	...	...	<i>Carl Joh. Arnold</i>
152	"Winter Evening" ...	...	...	...	<i>T. W. Turgens</i>
153	"The Postilion" ...	...	...	...	<i>Friedrich Ortlieb</i>
154	"Child at Prayer" ...	...	...	...	<i>Laurenz Schafer</i>
155	"In the Forest" ...	...	...	...	<i>Felix Schlesinger</i>
156	"After Dinner" ...	...	...	...	<i>Jean Lulves</i>
157	"Boars" ...	...	...	...	<i>Werner von Kalitsch</i>
158	"Flowers" (The Couch of Cleopatra) ...	...	...	...	<i>Hermine von Preusschen Schmidt</i>
159	"The Ruins of the Cloister of Hude near Bremen" ...	...	...	...	<i>Karl Hummel</i>
160	"The Narofjord" ...	...	...	...	<i>A. Normann</i>
161	"The Hardangerfjord, Norway" ...	...	...	...	<i>Otto Press</i>
162	"Landscape, with Cassandra" ...	...	...	...	<i>Edmund Kanoldt</i>
163	"Landscape, with Antigone" ...	...	...	...	<i>Edmund Kanoldt</i>

[NOTE.—The last four pictures, Nos. 160 to 163, had not arrived from Germany when this Catalogue went to press.]

164 "The Lake of Fire, Halemanman, in  
the Kilanea Crater, Hawaii" ... *Valentin Ruths*  
An extraordinary night effect.

[NOTE.—To reach the next number, the Visitor must pass the two photograph bays, and return through the archway to the Central Main Saloon, where the numbers follow on as usual.]

165 "Cape of Good Hope" ... ... *Carl Salzmann*  
166 "Left Behind" ... ... *Carl Johann Arnold*  
167 "His Only Friend" ... ... *E. Hallatz*

"The picture contains the materials for a little romance. A jewelled hand, encircled by a lace ruffle, is thrust out of the darkness of a dungeon, through the iron bars of an opening near the ground, and caresses a noble dog nestling as near its master as it can, in an attitude as expressive of mingled sorrow and affection and of ineffectual longing to be with him as are its sad eyes and woe-begone face."—A.

The work and the motive remind us of Landseer, and the technique is not unworthy of him. A parallel picture will be suggested, that of "The Shepherd's Chief Mourner";—but that is in a higher plane.—See Ruskin's criticism of it.

168 "The Judgment of Midas" ... *Prof. Theodor Grosse*  
Midas was an effeminate king of Phrygia. Once Pan and Apollo were engaged in a musical contest on the flute and the lyre, Midas was chosen umpire, and he gave his decision in favor of Pan. To punish him, Apollo changed his ears into those of an ass.  
The figures are beautifully modelled, the composition is finely balanced, and the humour of the scene most characteristically pourtrayed.

169 "Nasty Little Animals" ... ... *Carl Gehrtz*  
A goblin story, quite in the German vein.

170 "A Little Gourmand" ... ... *Paul Borgmann*  
171 "In the Kitchen" ... ... *R. S. Zimmermann*

172 "Departure of Swedish Soldiers from  
Rothenburg (17th Century) ... *Wilhelm Emelé*

173 "An Amusing Story" ... ... *T. Ehrentraut*

174 "A North German Town" ... ... *Prof. Franz Bunke*

175 "Springtime" ... ... *Heinrich Hartung*

176 "Landscape in Thuringia" ... ... *J. N. Tjardavon*

177 "Coast at Nervi" ... ... *C. J. Anding*

178 "Grandmamma's Pets" ... ... *Hermann Plathner*

179 "Among the Birches, Isle of Rügen" *Geo. H. Engehardt*

180 "A Tippler" ... ... *Martin Wilberg*

181	"Church near Nobiallo, Lake of Como, Italy"	...	...	<i>Otto von Kamecke</i>
182	"Venetian Women Quarrelling"	...	...	<i>Frieds von Puteani</i>
183	"Landscape in the Valley of the Rhone"	...	...	<i>Rudolf von Türcke</i>
184	"Coast at Nervi"	...	...	<i>C. I. Anding</i>
185	"Italian Girl Selling Fruit"	...	...	<i>Laurenz Schafer</i>
186	"A Morning Promenade on the Baltic Coast"	...	...	<i>Karl Rettich</i>
187	"Reverie"	...	...	<i>Friedr Emil Klein</i>
188	"Digging the North Sea Canal"	...	<i>Friedrich Kallmorgen</i>	A Canal between the North Sea and the Baltic.
189	"Early Autumn"	...	...	<i>Robert Warthmüller</i>
190	"Cleopatra"	...	...	<i>Gustav Meyer</i>

Illustrating the suicide of Cleopatra for love of Mark Antony. It is given in the last scene of Shakspere's play:—

*Cleopatra*.—Come mortal

(*To the asp, which she applies to her breast.*)

With thy sharp teeth this knot intrinsicate  
Of life at once untie: poor venomous fool,  
Be angry, and despatch. O, couldst thou speak!  
That I might hear thee call great Cæsar, ass  
Unpoliced!

*Charman*.—O, eastern star!

*Cleo*.—Peace, peace!

Dost thou not see my baby at my breast,  
That sucks the nurse asleep?

*Char.*.—O, break! O, break!

*Cleo*.—As sweet as balm, as soft as air, as gentle,—  
O Antony!—Nay, I will take thee too—

(*Applying another asp to her arm.*)

What should I say—

(*Falls on a bed and dies.*)

*Char.*.—In this wide world?—So, fare thee well,—  
Now boast thee, death! in thy possession lies  
A lass unparalleled.

191	"In the Church"	...	...	<i>Prof. Max Michael</i>
192	"Mockers"	...	...	<i>Charlotte Hampel</i>
193	"A Good Catch" (Isle of Rugen, Baltic)	...	...	<i>Konrad Ahrents</i>
194	"Pilot Boat in the English Channel"	...	...	<i>Julius Huth</i>
195	"The Saltenfjord"	...	...	<i>A. Normann</i>
196	"A Village in Mecklenburg" (North of Germany)	...	...	<i>P. Pflugradt</i>
197	"The Holy Virgin and Christ"	...	...	<i>Julius Grun</i>
198	"The Fisherman's Hut"	...	...	<i>R. L. Zimmermann</i>
199	"Devotion"	...	...	<i>Erich Hammer</i>

200 "A Winter Evening" ... ... Müller *Kurzwelly*  
 A very beautiful work. [See also No. 78.]

201 "A Girl from Bethlehem" ... ... Adolf von *Meckel*  
 202 "Moonlight Night, Gulf of Naples" ... ... Fritz *Sturm*  
 203 "Pussy" ... ... Joseph *Schmitzberger*  
 204 "The Timid Lover" ... ... Theodor *Schmidt*  
 205 "A Disturber" ... ... Rudolph *Hirt due Frénes*  
 206 "The Evening Bell" ... ... Walter *Leistikow*  
 207 "Puppies" ... ... Joseph *Schmitzberger*  
 208 "A Struggle for Life and Death" ... ... Richard *Frieso*  
 Fighting bisons in a primeval forest of old Germany.

209 "A Norwegian Harbour" ... ... Fritz *Grebe*  
 210 "A Grecian Maid" ... ... Albert *Tschautsch*  
 211 "Roses and Myrtles" ... ... Constanze *Strecker*  
 212 "The Firstborn" ... ... Otto *Kirberg*

A charming composition. A happy young mother is fondling her infant, while her rugged and ruddy husband, who is seated by her side, surveys it with that kind of puzzled pride which, as Charles Dickens said, "an amiable mastiff might be supposed to show if he found himself one day the father of a young canary."—A.

213 "The Treacherous Shadow" ... ... Hans *Dahl*  
 214 "Italian Landscape" ... ... Alb. *Flamm*  
 215 "A Norwegian Fjord" ... ... Fritz *Grebe*  
 216 "Isle of Capri" ... ... Prof. Franz *Arnot*  
 217 "Mother and Child" ... ... Jos. Adolf *Grass*  
 218 "A Noble Family Travelling, 18th  
     Century" ... ... T. Von *Chelminski*  
 219 "Evening at the Village Pond" ... ... Chr. *Mali*  
 220 "At the Brook" ... ... Conrad *Reinberg*  
 221 "Still-life Study" ... ... Albert *Arnz*  
 222 "A Friendly Service" ... ... Heinr *Leinweber*  
 223 "After the Shower" ... ... Franz *Maecker*  
 224 "Little Neapolitan Girl" ... ... Fritz *Wichgraf*  
 225 "The Vogelsberg" ... ... Carl von der *Hellen*  
 226 "Still-life Study" ... ... Albert *Arnz*  
 227 "Fruit" ... ... Elise *Hedinger*  
 228 "Going to School" ... ... Theodor von der *Beeck*

229 "A Country Theatre" ... ... *Edward Grützner*  
 Grützner is very famous for his rapid sketches in oils. The present work is a very clever example of his wonderful facility.

230 "View at San Remo" ... ... *Alfred Zoff*  
 The scene of the last illness of the late Emperor.

231 "Flirtation" ... ... ... *Maximilian Schäfer*

[NOTE.—The numbers follow on through the archway in the next room.]

232 "Moritur in Deo" ... ... ... *Bruno Piglheim*  
 "He dies in God"—The Christ kissed by the Angel of Death. A very noble and dignified conception. Piglheim was the painter of the great panorama of Jerusalem with Christ at Golgotha.

233 "Beyond the Pale" ... ... ... *Hans Meyer*  
 The hermit has withdrawn himself from the turmoil of the world, to where beyond these voices there is peace.  
 The deer gather round him as they did round Orpheus and his lute. The cross erected on the tree that overhangs the precipice is a talisman against the approach of trouble from the lower world.  
 There at the top his eyes see clear,  
 Over the mists in this world below.

234 "Awaking" ... ... ... *Henny Flügge*  
 A pathetic story of the misery of the outcast, suggesting "the bitter cry" of the London poor.

235 "Landscape" ... ... ... *Franz Maecker*

236 "Naples" ... ... ... *Chr. Mali*

237 "Forest Lake" ... ... ... *Ernst von Bernuth*

238 "A Scene Outside an Osteria in Albano" ... ... ... *Paul von Ravenstein*  
 An "Osteria" is a small Italian inn.

239 "A Summer Day" ... ... *Ernestine Friedrichsen*

240 "Partridges" ... ... ... *Rene Gronland*

241 "Norwegian Fjord" ... ... ... *A. Norman*

242 "A Forest Lake in Autumn" *Carl Bennettwitz von Loefen*

243 "Shipwrecked" ... ... ... *H. Schnars-Alquist*

244 "Drowned" ... ... ... *R. S. Zimmermann*

245 "Evening" ... ... ... *Hermann Rünisühli*

246 "A Street in Venice." ... ... ... *Ruh Lipps*  
 In the Impressionist style.

247 "On the Stairs of the Convent of Cochem" (Moselle) ... *Heinrich Lessing*

248	“ Moonlight” Holland)	...	—	<i>Paul Riess</i>
249	“ Dutch Pastures” (morning)	...	—	<i>Prof. Hermann Baisch</i>
250	“ Old and Young”	...	—	<i>Prof. Albert Brendel</i>
251	“ Morning at the Forest Lake”	...	—	<i>Karl Rettich</i>

---

## SCULPTURE.

[The Statuary in marble and bronze is distributed round the rooms and in their centres, in order as nearly consecutive as is possible.]

252	“ Moses Destroying the Tables of the Law”	<i>Ernst Herter</i>		
	Carved in oak wood.			
253	“ Love’s Delight”	...	...	<i>Th. Heün Bäumer</i>
	Cast in bronze, pedestal in red serpentine stone.			
254	“ Love”	...	...	<i>Carl Hilgers</i>
	Statue in Carrara marble.			
255	“ William II., Emperor of Germany”	<i>James Uphues</i>		
	Portrait statuette, cast in plaster-of-paris.			
256	“ Frederic III., the late Emperor of Germany”	...	...	<i>Rudolph Schweinitz</i>
	Statuette, with pedestal cast in bronze.			
257	“ Statue of the late Emperor William I.”	<i>Robert Baerwald</i>		
	Cast in bronze.			
258	“ Psyche in Fetters”	...	...	<i>Prof. G. Brossmann</i>
	Statue in Carrara marble.			
259	“ Going to Church”	...	...	<i>Emil Hundrieser</i>
	Statuette executed in marble.			
260	“ Domestic Industry”	...	...	<i>M. Vordermeyer</i>
	Sculptured in oak.			
261	“ The Goose Thief”	...	...	<i>Robert Diez</i>
	Cast in bronze.			
262	“ A Boy”	...	...	<i>Prof. Reinhold Begas</i>
	Fountain Statue, cast in bronze.			
	Begas is reckoned the greatest of German sculptors. His realistic style and exact study of life have given him his fame.			
263	“ Type of the English Race Horse”	...	...	<i>Heinrich Kiesewalter</i>
	Cast in bronze.			
264	“ Cupid Feeding Young Nightingales”	...	...	<i>Rudolph Holbe</i>
	Cast in bronze.			
265	“ A Serpent”	...	...	<i>Heinrich Kiesewalter</i>
	Cast in bronze.			

266	“Echo”	...	...	...	<i>Hermann Hultzsch</i>
		Cast in bronze.			
267	“Shepherd’s Boy”	...	...	...	<i>K. Schlüter</i>
		Cast in bronze; exhibited by Wesehke Brothers.			
268	“Statuette”	...	...	...	<i>A. Brütt</i>
		Cast in bronze.			
269	“Alexander Reposing”	...	...	...	<i>Ernst Herter</i>
		Cast in zinc bronze.			
270	“Portrait Statuette of His Majesty Frederick III.”	...	...	...	<i>Alexander Calandrelli</i>
		Late Emperor of Germany; cast in bronze, after nature.			
271	“Abraham Offering Isaac”	...	...	...	<i>C. von Uechtritz</i>
		Group cast in bronze.			
272	“Drinking Boy”	...	...	...	<i>Franz Tübbecke</i>
		Statuette cast in bronze.			
273	“Aspasia”	...	...	...	<i>Ernst Herter</i>
		Cast in zinc bronze.			
274	“One of our Boys”	...	...	...	<i>O. Schweitzer</i>
		Cast in bronze.			
275	“The Sly Jocko”	...	...	...	<i>Paul Werner</i>
		Cast in bronze.			
276	“Dancing Bacchante”	...	...	...	<i>R. Ockelmann</i>
		Cast in bronze.			
277	“Bacchante and Fawn”	...	...	...	<i>Moriz Schulz</i>
		Cast in brazen metal.			
278	“Italian Boy”	...	...	...	<i>C. von Uechtritz</i>
		Cast in bronze, colored.			
279	“Fire Screen, with flower piece”	...	...	...	<i>Sophie Ley</i>
		Painted on gold ground.			
280	“Cupid”	...	...	...	<i>Hermann Hultzsch</i>
		Cast in bronze.			
281	“Folding Screen”	...	...	...	<i>Marie Hesse</i>
		Painted in water colors, on raw silk.			
282	“Monumental Bust of His Majesty William I.”	...	...	...	<i>Alexander Calandrelli</i>
		Late Emperor of Germany; cast in brazed zinc.			

283 "Fire Screen" ... ... ... *Carl Johann Arnold*  
 Flower-piece, oil painted.

284 "Pysche" ... ... ... *Hermann Hultzsch*  
 Cast in bronze.

285 "William I, late Emperor of Germany" *Rudolph Schwienitz*  
 Bust, cast in bronze.

286 "Cecilia" ... ... ... *Jas. Pfuhl*  
 A Girl from the Roman Campagna; marble bust.

287 "An Archer" ... ... ... *Jas. Uphues*  
 Cast in plaster-of-paris.

288 "The Messenger of the Greeks announcing the Victory of Marathon" *Max Kruse*  
 Statue cast in bronze. The messenger wounded to death, only uttered the words "Rejoice, we are victorious!" and then died. The statue is a very famous one. The Berlin National Gallery possesses the first cast of it. [The statue had not arrived from Germany when this catalogue went to press.]

289 "Narcissus seeing his Reflection" ... *Johannes Boese*  
 Fountain statue cast in zinc and bronze.  
 The above two statues are exhibited in the Piano saloon of the German Court.

290 "Peasant Girl with Deer" ... *Ernst. Herter*  
 Cast in zinc bronze.

290A "Girl Gleaning" ... ... *Heinrich Epler*  
 Cast in bronze.

290B "William I., late Emperor of Germany" *August Herzog*  
 Equestrian statue, cast in bronze.

## PHOTOGRAPHS & VARIOUS PRINTS.

[In the two bays of the end Saloon.]

291 to 302 Photos. by the Berlin Photographic Society, Berlin

303 "Christ at Mount Calvary" .. .. .. Carl Koepping  
Etched after Munkacsy; artist's proof on Japanese paper.

304 "Morning" .. .. .. .. .. Carl Koepping  
Etched, after Jules Breton; artist's proof on Japanese paper.

305 to 307 Various Photographs .. .. .. Franz Hanfstangel

308 "Helle Bobbe, the Harlem Witch" .. .. .. Carl Starry  
Etching, after Franz Hals. The original Oil Painting is in the Berlin National Gallery.

309 "Cardinal Newman" .. .. .. .. Moritz Klinkücht  
Wood engraving for the *Illustrated London News*.

310 "The Right Hon. John Bright" .. .. .. Moritz Klinkücht  
Wood engraving for the *Illustrated London News*.

311 to 322 Coloured Heliogravures, after Original Paintings in the Berlin National Gallery, by the Society of the Friends of Fine Arts, Berlin (Official Publications of the National Gallery of Berlin)

- (a) "The Prebendary of St. Peter" (Passini water-colours)
- (b) "The Pretended Highlander" (Defregger)
- (c) "Jesus Christ Cures the Sick Child" (Gabriel Max)
- (d) "Baptism of the Posthumous Son" (Carl Hoff)
- (e) "Reception of the Refugees by the Great Elector" (Hugo Vogel)
- (f) "Conduct of King Gustav Adolf of Sweden, 1632" (Prof. Helquist)
- (g) "Charles V. at the Fuggers in Augsberg" (Prof. Berker)
- (h) "Portrait of Leopold von Rancke" (Schrader)
- (i) "The First Dancing Lesson" (Prof. Vautier)
- (j) "A Festivity for Children" (Jhudro Knaus)
- (k) "General Seidlitz at Rossbach" (Warner Schuch)
- (l) "General Tieten at Kunersdorf" (Prof. Helquist)

323 "Parthenon, Acropolis, Athens" (water-colour) .. L. Spangenberg

324 "A Sitting Room" (pastel) .. .. .. C. Fehr

325 "Cherub Cupids" (water-colour) .. .. .. Johanes Gehrtz

326 to 337 Twelve Water-colours .. .. .. Carl Rettich

338 "Field-Marshal Moltke before Paris" .. .. .. Hans Meyer  
Engraving, after Julius Schrader.

339 to 343 Etchings .. .. .. .. Wilh. Rohr

344 "The Late Emperor of Germany, William I., on his Death Bed" .. .. .. .. Paul Bette  
Photograph after the drawing of the Director of the R.A., Berlin, Professor Anton v. Werner. The drawing was executed by special order of H.M. the Empress Augusta, on the 9th of March, 1888, half an hour after death.

## VICTORIAN LOAN GALLERY.

## OIL PAINTINGS.

[NOTE.—Leaving the German Gallery by its western doorway, the visitor should cross the south Transept and enter the Victorian Loan Gallery on the opposite side. The numbers begin on the left hand side of the doorway.]

REMBRANDT ; d. 1669. LENT BY

1 "Esther and Ahasuerus" ... *Dr. L. L. Smith.*

MOUCHERON ; d. 1689.

2 "Landscape, with Muleteers" ... *Dr. L. L. Smith*  
From the collection of Sir Thomas Abdy, Bart.

E. A. RUDEAUX.

3 "A Victim" ... ... ... *Hugh Moore, Esq.*

J. C. WAITE, S.B.A.

4 "Three Generations" ... ... ... *J. C. Waite, Esq.*  
This picture was hung on the line in the Royal Academy. Mr. Waite is very happy in his renderings of English rustic *genre*. He may be seen again in Nos. 117 and 134.

W. JAY.

5 "In Leigh Woods" ... ... ... *Hugh Moore, Esq.*

J. CRAIG.

6 "The Old Story" ... ... ... *Wm. Lynch, Esq.*

ELLEN MONTALBA.

7 "A Venetian Girl" ... *Wm. Drummond, Esq.*  
One of the most favourite exhibitors of the Royal Academy.

CARL BAUERLE.

8 "Sweet Dreamland" ... ... ... *W. Bridges, Esq.*  
Purchased at the Exhibition of 1880-81.

JULES GIRARDET.

LENT BY

9 "Un Billet de Logement" ... ... *Mrs. J. E. Sherrard*

In times of war it is the custom for troops to be "bilketed" on the inhabitants of the towns where they halt for the night. Each house is calculated to hold so many soldiers, for whom the householder must provide lodging and food. The warrant given to each soldier is called the "billet for lodging" (*billet de logement*). By the Bill of Rights, English householders were secured against this inconvenience in times of peace.

B. W. LEADER.

10 "The Banks of the Ivy O" ... *Angus Robertson, Esq.*

For the proper study of Mr. Leader's works, the Notes to Nos. 99, 97, and 95 should be read consecutively in the order indicated, returning then to this note, and studying the pictures also in the same order. Until within the past three years he has been in the transition state, and that period is most typically illustrated by this small and highly finished picture called "The Banks of the Ivy," one of the four pictures lent by Mr. Angus Robertson. If further illustration be required of this middle stage of the artist's career, it may very fortunately be found in a fine etching, among the British "Prints and Etchings," reproducing "A Winter's Day," and possessing the special interest of indicating the complete topography of the country where the "April Day" was sketched, inasmuch as it is a reversal of that picture, and is drawn from the centre of the "April Day" stubble-field, but looking in the opposite direction, and revealing the complete *entourage* of the English hamlet.

ALEXANDER JOHNSTONE.

11 "Autumn" ... ... ... *Wm. Lynch, Esq.*

12 "The Child Queen" *Executors of the Hon. Henry Miller*

The "Autumn" is a brilliant bit of colour. Johnstone may be seen in all his styles in this gallery. (See Index D). The "Child Queen" is perhaps the most charming of his compositions.

A. F. PATON.

13 "Does He Love Me?" ... ... *Charles Gray, Esq.*

This was a prize from the London Art Union—a good guarantee of its excellence.

PAUL SOYER.

14 "Child and Kitten" ... ... *T. D. Wanliss, Esq.*

VAN MIERIS.

15 "Old Man with Hare" ... ... *T. D. Wanliss, Esq.*

Two excellent little works, in the manner of the Old Dutch masters.

H. LANG.

16 "A Wayside Greeting" ... ... *F. W. Armytage, Esq.*

## E.S.

LENT BY

47 "The Maid of the Mill" ... *Dr. F. S. Germaine-Lulham*  
Purchased at the Royal Academy.

## E. DOUGLAS AND E. H. FAHEY.

18 "Study of a Pointer" ... *Mrs. H. Byron Moore*  
[See note to No. 20.]

## LEON GOUPIL.

19 "Head of a Young Woman" ... *T. D. Wanliss, Esq.*

## E. DOUGLAS AND E. H. FAHEY.

20 "Study of a Fox Terrier" ... *Mrs. H. Byron Moore*

Mr. Fahey's first appearance on the walls of the Royal Academy was made by a portrait of a favourite little skye-terrier, "Prin," painted at the age of sixteen when still a boy at school. He has painted only the backgrounds of these two dogs, the studies being by Mr. Douglas. Sportsmen pay them the compliment of pronouncing them "true to points;" artistically they are exceedingly clever.

## W. DEXTER.

21 "Blenheim Spaniel, the Ladies' Favourite" ... ... ... *Wm. Lynch, Esq.*

William Dexter had extensive practice as a teacher of painting in Sydney in the early days.

## W. P. FRITH, R.A.

22 "The Pet Canary" ... ... ... *Mrs. Fletcher*

## T. WEBER.

23 "Boats Leaving Ostend" ... ... ... *John Twycross, Esq.*

One of the most famous of sea painters, and well represented here.—See Index D.

## ADOLPH ECHTLER.

24 "The Penitent's Appeal" ... ... ... *T. D. Wanliss, Esq.*

This forms a good companion picture, both in subject and size, to No. 41. It was exhibited in the Paris Salon in 1882, under the title of "La Pêcheresse Répentie," and was selected for the owner by Messrs. Tooth and Son, by whom it was despatched to Melbourne just before our Exhibition opened. The story has been often told. The scene is the common-room of an old peasant in the French provinces. Allured by the temptations of the great city, his daughter has fallen, and in the midst of his humble and honest poverty, she has returned, repentant, but clad in the gaudy attire of her new station, to ask forgiveness at her father's hands. By her side her little daughter adds strength to the young mother's supplication. Around her the various members of the humble family, each in their turn, support her appeal, but, with an obdurate inflexibility that would befit Lear disinheriting Cordelia, the stern old man repels her. The picture is vigorously dramatic, and very broadly and powerfully painted.

## A. N. BAYES.

LENT BY

25 "Friends or Foes" ... ... *Hugh Moore, Esq.*

## ALEX. JOHNSTONE.

26 "Isaac Watts and his Mother" ...

*Executors of the Hon. Henry Miller.*

Isaac Watts, D.D., the well-known author of "Twinkle, twinkle little star," and other works, including a Logic, was the son of a Mr. Isaac Watts, the master of a very flourishing boarding school in the town of Southampton. He was a pious Christian, and a deacon of the Protestant dissenters in that place. More than once during the reign of Charles II. he was imprisoned for non-conformity, and during his confinement his wife was known to sit on a stone near the prison door suckling her son Isaac. The painter, however, appears to have made young Isaac a little older than the story for artistic purposes.

## A. DEFAUX.

27 "Sheep in a Barn" ... ... *John Twycross, Esq.*

## CHARLES SOUBRE.

28 "Proud Humility" *Executors of the Hon. Henry Miller.*

And the Devil did grin,  
For his darling sin  
Is the Pride that apes Humility.—*Coleridge.*

The passing monks, whose profession is that of "poverty, chastity, and obedience," look down upon the amateur noble mendicant with much the same aspect of countenance as the potenteate of Coleridge's verse.

## MARIA DE FIORI.

29 "Festoon of Flowers, Fruit and Birds" *T. D. Wanliss, Esq.*

Purchased in the street in Rome called after the artist, De Fiori, "of the Flowers."

## DIX.

30 "The Wreck, Coast of Aberdeen" ... *W. K. Thomson, Esq.*

## JOHN WOODS.

31 "Judith and Holofernes" ... ... *Wm. Lynch, Esq.*

Holofernes, the general of Nebuchadnezzar, was besieging Bethulia with 120,000 infantry and 12,000 cavalry. The pious widow, Judith, saved the city by stratagem. Accompanied by her maid, she sought the camp of Holofernes, and told him that she had fled from the city to avoid its impending destruction, but that if she might remain in his camp that night, and be allowed to leave it during the night for an interval of prayer, she would next day guide him to the access to the city. Smitten with her charms, Holofernes invited her to remain alone with him in his tent. While he was heavily asleep, drunken with wine, she seized his falchion and struck off his head, putting it into her provision bag and escaping with her maid under pretence of going to prayer. The next morning, early, the Jews surprised the camp of Holofernes and raised the siege. Judith, "the praised one," lived to be 105 years old. The story is told in the Book of the Apocrypha.

JOHN CONSTABLE, R.A.

LENT BY

32 "Dedham Loch" ... ... *Wm. Lynch, Esq.*  
 [See Note on No. 28 in British Gallery.]

TAMBURINI.

33 "Preparing for Dinner" ... ... *Wm. Drummond, Esq.*  
 This and No. 39 are two humorous and very clever little works by an artist who delights in monastic *genre*, with extreme finish of technique.

What baron or squire,  
 Or knight of the shire,  
 Lives half so well as a holy friar?

E. H. FAHEY.

34 "On the Bure, Norfolk" ... *J. M'A. Howden, Esq.*  
 This is the latest development of Mr. Fahey's Art. "On the Bure, Norfolk," is the first example which has been seen in the colony of the golden charms of sunset, the dreamy haze of evening mist, and the long translucent levels of that hitherto unrevealed wealth of beauty which lies hidden in the seclusion of the "Norfolk Broads." For the past six years Mr. Fahey has devoted himself almost exclusively to the unfolding of their mysteries.  
 [See also Note to Nos. 76 and 172.]

G. GARAUD.

35 "Le Lac De Nemi, Italy" ... ... *Hugh Moore, Esq.*  
 DAVID KLOCKEN.  
 35A "Old Portrait" ... ... ... *W. Bridges, Esq.*  
 H. D. BELL.  
 36 "Stonehenge" ... ... ... *Dr. Lempriere*  
 VANDYCK.  
 36A "Old Portrait" ... ... ... *W. Bridges, Esq.*  
 E. S. CALVERT.  
 37 "Sunset on the Waves" ... ... ... *C. Rolando, Esq.*  
 Quite an artist's picture; purchased at the Royal Academy.

J. CONSTABLE, R.A.

38 "On the Stour" ... ... ... *Dr. Fisher*  
 Although very small, this is perhaps the best Constable in the galleries. It has in it the showery freshness so characteristic of Constable, and which induced the joke of the Academician, who asked the attendant to "lend him an umbrella, as he was going to look at Mr. Constable's pictures." [See Note to No. 28 in the British Gallery.]

TAMBURINI.

39 "Fetching the Wine" ... ... ... *Wm. Drummond, Esq.*  
 [See Note to No. 33.]

P. F. POOLE, R.A.

40 "The Shy Child" ... *Executors of the Hon. Henry Miller*  
 A valuable example of the late Royal Academician, P. F. Poole, amply illustrating that freshness and rustic charm which brought

the artist in such high favour in his early period. The story of its acquisition is curious. In company with Herbert and Field, Dr. Bowen, the son-in-law of the late Henry Miller, attended the private view of the Royal Academy, where they met Poole. Dr. Bowen expressed his desire to secure one of Poole's early works. The veteran painter remarked that a few days before he had seen one of his own paintings in the window of a picture dealer close by—a little work which he himself reckoned as one of his best. The four walked out there and then to look at it, and Dr. Bowen at once purchased "The Shy Child," which quite justifies Poole's own opinion of it.

MARCUS STONE, R.A.

41 "An Appeal for Mercy" *Executors of the Hon. Henry Miller*

This picture, by the Royal Academician, Marcus Stone, was purchased at the International Exhibition of 1880-81. The subject, which is taken from the "French Revolution," tells its own story, and Mr. Stone takes especial pride in this point, that his pictures never require an explanation. It is one of his most important works. We may note the agony of supplication in the beautiful woman prostrate before the stern, yet half-relenting, Republican officer—an agony which seems more for another, perhaps a husband, than herself—the devilish, sensual leer of the scoundrel at the back in the red Phrygian cap, and the historic touch in the slightest details of colour and costume. The model of the woman has done duty for Mr. Stone on many occasions, and has most notably figured as "The Gambler's Wife."

MARIA DI FIORI.

42 "Festoon of Flowers, Fruit, and Birds" ... ... ... *T. D. Wanliss, Esq.*

FANNY MCIAN.

43 "We'll maybe Return to Lochaber no more" ... ... ... *W. K. Thomson, Esq.*

C. BIMMERMAN.

44 "A Deer Park in Winter" ... ... *D. B. Daly*

The misty morning, the exhalation from the thawing hoar frost, the breath of the stags and hinds, the half-veiled gleam of the long-lying snow, and the exquisitely graceful ramifications of the venerable elm trees, all combine, under the highest skill of the painter's art, to remove us in spirit, and almost in bodily presence, to the invigorating delights of a hard winter in the north of Europe.

A. LUEBEN.

45 "The Village Politicians" ... ... *George Lush, Esq.*

L. DOUZETTE.

46 "Moonlight in Venice" *Executors of the Hon. Henry Miller*

This fine work, by an artist who confines himself to moonlight scenes, appeals to more than popularity; it hung here in the German gallery of 1880-81, and is a strong example of one of the most famous masters of the German school. Another example may be

seen in the German gallery, No. 64. The broad level lagune flows in the foreground, silent and sombre and still, save where theplash of the oar of the solitary gondola scatters a few silver spangles on its surface. In the middle distance looms the dome of the Church of St. George, whose spires and minarets stand sentinel-wise around. The level bastion ranges in the space intervening between the open lagune and the tongue of land on which the church stands, and on the left of it is visible one of the small square forts which guard each of its ends. This line of masonry forms a breakwater for what is now a large military dépôt. A torchlight procession may be dimly discerned leaving the gateway of the landing-place for one of the boats moored close by. These torches and the lights from the adjacent windows serve the artist's purpose to indicate the remoteness of the architectural group by means of skilfully-managed reflections cast in the intervening level water, and their ruddy colour-value may be appraised by the standard of the gondolier's lamp, an emerald light which he has hung on to the port side of his vessel. The colour (emerald) has, of course, been adopted for the purpose of giving value to the redness of the distant torchlights, and as a standard by which to judge of the neutrality of the tone of the whole picture. But a ruby colour would have had the advantage of truth to local incident, for gondolas hardly ever carry green lights. The manipulation will suggest a reference to a similar device in the arbuncle jewel on the upper arm of Long's "Esther."

ALEX. JOHNSTONE.

47 "Flora Mackenzie's Lament" ... *W. K. Thomson, Esq.*

Oh heard ye yon pibroch sound sad on the gale,  
Where the band cometh slowly with weeping and wail?

CARL. SCHULTZ.

48 "Winter Sunset" ... ... *Hon. C. J. Ham*  
An eminent Artist, well represented.

UNKNOWN (1700).

49 "Italian Boy" ... ... *Joseph Gillott, Esq.*

THE LATE CHAS. SUMMERS.

50 "Portrait of his Father" ... ... *J. Summers, Esq.*

This, and No. 56, are two forcible sketches in oil by the late Charles Summers, who would have been eminent in painting as he was in sculpture had he affected that walk of art as a profession. They have a further interest in being portraits, the one of the father, the other of the brother, of this distinguished Victorian sculptor.

MURILLO.

51 "Spanish Boy with Double Flute" ... *J. A. Panton, Esq.*

This sketch is ascribed to Murillo, but its authenticity is doubtful, and it belongs, no doubt, to the school of Murillo, whose works, having often received some of the master's touches, are at times misleading from their excellence. A similar origin probably may be ascribed to the "Italian Boy" (No. 49), to the "Correggio" (No. 57), and to the Guido's "Magnificat" (No. 58).

MRS. TRESTRAIL.

LENT BY

52 "The Magdalene" (copy after Guido) *Mrs. Trestrail*

SIR JOSHUA REYNOLDS.

53 "A Family Portrait—Ed. Ward, Esq." *Mrs. Ward-Cole*

This portrait of Edward Ward, who was a director of the East India Company, and died about 1760, is exhibited by Mrs. Ward-Cole, of St. Ninian's, Brighton, and was sent out to the late Captain Ward-Cole, who was the grand-nephew of the sitter, with a letter a hundred years old, saying that the picture was taken by Edward Ward's "particular friend, Sir Joshua Reynolds." Competent critics consider that it is by the master, but that it has been in parts painted over for restoration. The hand, which is pointing to "India" on the globe in the foreground, is very beautiful work, and may well be ascribed to Reynolds.

WRIGHT OF DERBY.

54 "Portrait of Himself" ... ... *W. Lynch, Esq.*

Joseph Wright, born at Derby in 1734; A.R.A. in 1782; excellent in history, portraits, and landscape. His conflagrations and effects of fire-light are capital. His works seem to have been preserved with due care by his fellow-townsmen, who purchased them from his easel, and also by their descendants, for they are seldom seen in public sales.

UNKNOWN (1650).

55 "Portrait of a Girl" ... ... *Joseph Gillott, Esq.*

THE LATE CHAS. SUMMERS.

56 "Portrait of his Brother" ... *J. Summers, Esq.*

[See note to No. 50.]

CORREGGIO (1494).

57 "A Magdalene" ... ... *J. A. Panton, Esq.*

GUIDO RENI.

58 "Magnificat" ... ... *R. Steffani, Esq.*

J. W. STRUTT.

59 "David's First Victory" ... ... *W. S. Wallis, Esq.*

The picture illustrates the passage in the history of the Shepherd King when a mere youth, as related by himself before he slew Goliath:—"And David said unto Saul, thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock: And I went out after him, and smote him, and delivered it out of his mouth; and when he arose against me, I caught him by his beard, and smote him, and slew him. Thy servant slew both the lion and the bear; and this uncircumcised Philistine shall be as one of them, seeing he hath defied the armies of the living God." Strutt will be remembered as the painter of "Black Thursday." He is now every year more famous on the walls of the Royal Academy.

E. DOWNARD.

60 "Haunt of the Fallow Deer" ... *Hugh Moore, Esq.*

## HURST.

LENT BY

61 "Hamlet" ... ... *Wm. Drummond, Esq.*  
 The "Hamlet" is a copy of the famous picture by Sir Thomas Lawrence.

W. E. MILLER.

62 "Daughters of E. M. James, Esq." *E. M. James, Esq.*  
 J. T. SNELL.

63 "Woodland Solitude" ... ... *Hon. C. J. Ham*

This is Mr. C. J. Ham's most valuable contribution. A fine presentment by Snell of beechwood reft of its foliage, bronzed in the warm browns of decayed leafage, and swept through its dells and copses by winter rush of streaming rills. The mysterious humanity of the trunks and branches, their intricate interlacing and weird phantasy, lend an aspect of strange awe and desolation to the theme so aptly described in the title.

## A. DEFAUX.

64 "In the Snow" *Executors of the Hon. Henry Miller*  
 THERESE SCHWARTZE.

65 "The Cardinal" ... ... *Mrs. Caulfeild Cotell*  
 The artist is a medallist, and the picture was exhibited in the Paris Salon in 1884 or 1885. It was brought to Australia by Koek-Koek.

## THOMAS BROOK.

66 "A Story of the Sea" ... ... *John Twycross, Esq.*

## ARTHUR LEMON.

67 "Corn Threshing in Tuscany" ... *Wm. Drummond, Esq.*  
 A charming work by a most popular artist.

## OLD CROME.

68 "Moonlight on the Yare" ... *W. Lynch, Esq.*  
 [See note to No. 17 in the British Gallery.]

## A. PROVIS.

69 "Cottage Interior" ... ... *Wm. Drummond, Esq.*

## THOMAS CRESWICK; d. 1869.

70 "Stepping Stones" ... ... *W. Lynch, Esq.*

A capital example of Thomas Creswick, who was a favourite for his leafy fulness in scenes of country lanes and meadows. He is represented in the London National Gallery by a not very good example of his powers, "The Pathway to the Church."

## R. P. BONINGTON.

71 "Lake Lugano" ... ... *Dr. Fisher*

This work, and No. 115, by R. P. Bonington, are the finest specimens we have seen of that luminous atmosphere and brilliant colouring which are the characteristics of this great painter. These two specimens might almost be mistaken for water-colours, to such

a marked degree do they possess the quality above indicated. They have both undergone cleaning at the hands of a very skilful expert, but their excellent preservation has needed no restoration. They illustrate Bonington's brilliancy far better than his larger work (No. 15) in the British Loan Gallery.

CLARKSON STANFIELD, R.A.

72 "The Church of St. John and St. Paul,  
Venice" ... ... ... Dr. Fisher  
A delightful example of the manner and period of this artist when he painted the "London Bridge," lent by the Queen, in the British Gallery (No. 25), when he was influenced by his scenic work, and before he gave himself up to the stories of the sea, as illustrated by his "Morning After Trafalgar," in the same gallery (No. 144).

OTTO WOLFF.

73 "Maternal Felicity" ... ... ... *Angus Robertson, Esq.*  
Wolff's pictures always tell their own story, and are always uniformly excellent in work and composition.

E. S. WALTERS, R.A.

74 "A Winter's Morning off the Mumbles  
Head, Swansea Bay" ... ... Mrs. Yuile

T. PORTAELS.

75 "Souvenir of Morocco" ... ... *Executors of the late  
Hon. Henry Miller*

E. H. FAHEY.

76 "All Among the Barley" ... ... *Executors of the late  
Hon. Henry Miller*

"All Among the Barley" was exhibited at the Royal Academy in 1878. It was sent to the Sydney Exhibition, and afterwards to Melbourne for the International Exhibition of 1880-81. It is cast in a sunless, grey, almost neutral, key of colour, but most marvellously pourtrays the cloudy, yet still luminous, atmosphere of an English June, and is instinct with true poetry and the tenderest love of beauty. The effect of expansive range produced under the difficulty of an almost featureless middle distance is a triumph of clever painting. The scene is an unripe barley field in Essex, or some other eastern county,

When wheat is green and hawthorn buds appear.

A long undulating footpath leads up to clumps of stately elms overshadowing the thatched cornstacks and red-tiled roofs of a farm homestead. This patch of trees and roofs is wonderfully true to nature, both in colour and form, but it is even excelled by the masterly manipulation of the poppies and cornstalks in the foreground. The *gracilis avena* is a favourite subject with Mr. Fahey, but he is equally happy in the introduction of his figures. Witness the milkmaid and her swain, who wander down the barley path,

The world forgetting, by the world forgot,  
and the decrepit old husbandman in the distance, who follows approvingly his daughter's wooing.

[See also note to Nos. 34, 172, 177, and 20].

J. W. M. TURNER, R.A.

LENT BY

77 "On the Medway" ... ... *W. Lynch, Esq.*

Small, but exemplifying the period which made the painter the Turner whom we know, and whom Ruskin fell down to worship. The "Sunset on the Medway" represents his later period, when the gorgeous glamour of his evening skies, and the mysterious depths and sparkling scintillations of his rivers, delighted his admirers, and furnished the unbelievers with the basis for their scepticism.

[See note to No. 7 in the British Loan Gallery.]

PATRICK NASMYTH; d. 1831.

78 "River Seine" ... ... ... *Dr. Fisher*

J. W. M. TURNER, R.A.

79 "Old Lancaster" ... ... ... *W. Lynch, Esq.*

The "Old Lancaster" is in the painter's middle period.

J. CLAYTON ADAMS.

80 "Hay Carting" ... *Executors of the late Hon. Henry Miller*

[See note to No. 120.]

OTTO WOLFF.

81 "Flirtation" ... ... ... *Angus Robertson, Esq.*

H. J. JOHNSTONE.

82 "On the Murray" ... ... *W. K. Thomson, Esq.*

A clever Victorian artist, who during the late ten years has risen to English eminence. He is a delightful painter of figures [in water-colour.

J. BOYTON SMITH.

83 "Salmon Pool, on the Dee" ... *Wm. Drummond, Esq.*

SIR JOHN EVERETT MILLAIS, R.A.

84 "Hon. Simon Fraser" ... ... ... *Hon. Simon Fraser*

This portrait is too familiar from its previous exhibition at our National Gallery to need any remark, beyond the note that if Millais' fame rested alone upon it, it would suffice to place him among the immortals of the old masters. He never did better.

H. W. B. DAVIS.

85 "Highland Cattle" ... ... ... *F. W. Armytage*

C. SEILER.

86 "The Reconciliation of Gainsborough and Sir Joshua Reynolds" ... *F. W. Armytage*

In 1773 Gainsborough, the only rival from whom Reynolds could have anything to fear, withdrew from the Royal Academy Exhibition, it is said from having disagreed with the President (Sir Joshua); but the quarrel was all on one side. Soon after Gainsborough's arrival in London Sir Joshua called on him, but the visit was not returned, and for several years there was no intercourse between them.

W. BRADFORD.

LENT BY

87 "Morning after the Nip" ... ... *F. W. Armytage*  
Ship "nipped" in the icebergs in Melville Bay.

WEBER.

88 "Sea Piece" ... ... ... *F. W. Armytage*  
PETER GRAHAM, R.A.

89 "Highland Scene" ... ... ... *F. W. Armytage*

In "Autumn Showers" the Melbourne National Gallery possesses one of the most characteristic examples of the early style of Peter Graham that it would be possible to select, a picture which for many years remained the best landscape in the gallery, even if it is now surpassed, which is questionable. Its money value increases every day. From the Constable-like predilection for showery weather and moist clouds and slushy brown roads, Peter Graham passed to the worship of their more perfect development in the "Land of the Mountain and the Flood." The purple heather, the foaming brown freshet of the "Highland Spate," the rolling rain-cloud on the craggy hillside and the shaggy rough coat of the hardy little Highland bullock, fascinated him for nearly ten years, and no two finer examples of this period are to be found than the "Highland Spate" (No. 113), lent by Mr. Angus Robertson, formerly in the collection of Mr. Jeffray, and the similar subject (No. 89) now under consideration, lent by Mr. Armytage. But the brown water and the obscured sun was Graham's penultimate stage. He forsook it for the blue wave and gull-swarmed precipice; and this final goal is well marked in his best work, purchased for the National Gallery, and more strongly still by the glorious "Fowlers' Crag" (No. 80), now hanging in the British loan collection.

F. VINEA.

90 "The Wine Cellar" ... ... ... *F. W. Armytage*  
A painting of fine colour and finish, and full of humour.

G. BOCHMANN.

91 "A Horse Fair in Hungary" ... *F. W. Armytage*  
An artist's picture; one of the best of the Armytage collection.

J. TAPIRO.

92 "The Cobbler's Family in Italy" ... *F. W. Armytage*

J. BOULLIARE.

93 "The Armourer" ... ... ... *F. W. Armytage*  
Very Meissonier-like; it will bear a magnifying glass of high power.

A. HOLMBERG.

94 "A Council of Peace" ... ... ... *F. W. Armytage*

CARL HEFFNER.

95 "Golden Eve" ... ... ... *F. W. Armytage*

This and No. 101 are two most characteristic examples of Carl Heffner. He delights in the grey mists of early mornings on Dutch

foreshores, and in the mysterious golden glamour of riverside sunsets, latticed by interstices of branches and tree trunks. The sentiments, mannerisms, and methods of Heffner fascinated Leader with an irresistible influence, and he forsook his old path to tread in the new.

[See note on Leader's works, Nos. 99 and 97.]

SYDNEY COOPER.

96 "Sheep in the Canterbury Meadows" *F. W. Armytage*

[See note on No. 3 in British Loan Gallery.]

B. W. LEADER, R.A.

97 "A Welsh Landscape" ... ... *F. W. Armytage*

[The note on the "April Day" (No. 99) should be read first in conjunction with the present note].

Like so many of the best English landscape painters, Mr. Leader has passed through three distinct stages or epochs. Happily, he may be here studied and traced in due order of development through them all, for just above the "April Day" hangs this dewy little "Welsh Landscape" in that early manner which brought him his first fame. It was the brown, rippling trout stream, with its translucent limpidity, and the distant pearly mountains bounding the intervening green pasture lands, which made Mr. Leader the early name that resulted in his Associate-ship of the Academy.

[See now notes to Nos. 95 and 10].

L. MUNTHE.

98 "A Winter's Eve" ... ... *F. W. Armytage*

B. W. LEADER, R.A.

99 "An April Day" ... ... *F. W. Armytage*

Mr. F. W. Armytage contributes no less than twenty-eight pictures, and a panel to himself is justly accorded him as a place of honour. The centre of it is occupied by the present work, which, in conjunction with Lord Brassey's "Ripening Sunbeams," by Vicat Cole, in the British section, is of more excellence of English beauty than any other pair of landscapes in the whole exhibition. At its place on the Royal Academy walls last year it attracted the highest eulogiums of the whole London Press, and that we are not extravagant in our estimate of it is evidenced by the letter of the artist to Mr. Tooth, the well-known London picture dealer, requesting him to "ask the buyer of it to send it if possible to the Melbourne Exhibition, as he considered it his highest work, and desired to be represented by it." The scene is most truly English, and is lit by that soft, moisture-laden, pellucid atmosphere which only the April of Old England can afford. From the foreground stretches a wide expanse of stubble, where pasture flocks of sheep and lambs, and across whose furrows the slanting April sun throws streaks of silver light, checkered and barred by softest shadows of mossy elm-trunks, whose feathery rames are just beginning to blossom and burgeon with the return of spring. Deep in the dell beyond, the village children have been gathering primroses, and in the far horizon the blue hills lie opalescent under the fresh azure of the cloud-flecked sky. Such a venerable old Gothic moss-tiled church, as may be seen only through all the eastern counties of

England, reposes under the shadow of the venerable yew and the immemorial elm, while all around are the ancient graves in which the rude forefathers of the hamlet sleep. Across the God's-acre one catches a glimpse of the old grange commanding the long rank of hayricks and cornstacks, which form such picturesque adornment of all English farm homesteads. The sunken stone fence of the churchyard, with its bramble-twined moat and lichen-clothed boulders, is a familiar English feature. The whole atmosphere and sentiment of the picture is one of calm content and sober repose. Such a scene as Gray pictured, where the English villagers knew naught but simple unalloyed content, because,

Far from the madding crowd's ignoble strife,  
Their sober wishes never learn'd to stray ;  
Along the cool sequestered vale of life,  
They kept the noiseless tenor of their way.

Of the technical skill of the artist in combining the highest finish and detail with the broadest methods and effect, it is unnecessary to speak. It is known from his earlier styles; but he has never been seen here in this late maturity before.

[See now notes to Nos. 97, 95, and 10.]

P. JOANOWITCH.

100 "The Snake Charmer" ... ... *F. W. Armytage*

CARL HEFFNER.

101 "Silver Morning" ... ... *F. W. Armytage*

[See note to No. 95.]

EISENHUT.

102 "Il faut souffrir pour être belle" ... *F. W. Armytage*

"Pain is the price of beauty." An Arab doctor treating a wounded arm.

J. L. GEROME.

103 "The Dispute" ... ... *F. W. Armytage*

C. BARGUE.

104 "The Sentinel" ... ... *F. W. Armytage*

Reckoned the gem of the collection.

DE NITTIS.

105 "On the Road to Naples" ... *F. W. Armytage*

Few painters could so successfully pourtray the blinding glare of an Italian dusty noon.

E. GRUTZNER.

106 "The Cardinal's Visit to the Cellar" ... *F. W. Armytage*

G. COLE.

107 "Sunset" ... ... *F. W. Armytage*

F. GOODALL.

108 "The Dove Seller" ... ... *F. W. Armytage*

In Goodall's most familiar manner.

C. SEILER.

LENT BY

109 "Mapping the Route" ... ... *F. W. Armytage*

Seiler has been called "The New Meissonier," from his microscopic perfection.

P. GROLLERON.

110 "French Outposts" ... ... *F. W. Armytage*

GEORGE REID.

111 "Sir James MacBain" ... *Hon. Sir James MacBain*

Everybody will recognise the excellent likeness of the President of the Centennial Exhibition. More than that, it is a very excellent painting. Millais is reported to have said once, in fun, that there were two portrait painters in England, himself and George Reid. He supported his opinion by selecting George Reid to paint his own portrait.

J. C. WARD.

112 "Autumn on the Dee, North Wales" ... *Colonel Mair*

A London Art Union prize.

PETER GRAHAM.

113 "In the Highlands" ... ... *Angus Robertson, Esq.*

[See note to No. 89]

R. STILLINGFORD.

114 "The Marriage Contract" *Executors of the Hon. Henry Miller*

Of extreme smoothness in execution, and with refined delicacy of drawing and delineation.

R. P. BONINGTON.

115 "A Street in Verona" ... ... *Dr. Fisher*

[See note to No. 71]

J. W. M. TURNER, R.A.

116 "Classical Landscape" ... ... *Wm. Lynch, Esq.*

[See note to No. 77]

J. C. WAITE, S.B.A.

117 "The Keeper and his Friends" ... *J. C. Waite, Esq.*

This is thoroughly English, and with No. 124 may be regarded as the best of Mr. Waite's work.

WALTER FIELD.

118 "Cattle" ... *Executors of the Hon. Henry Miller*

[See also No. 145 in the British Loan Gallery.]

A. K. BROWN, R.S.W.

119 "A Sleepy Pool above the Mill" ... *D. Yuille, Esq.*

The "Mill Pool" is as fine an example as could be found of that inner life of nature whose poetic mystery it is given to few to feel, and to fewer still to delineate.

J. CLAYTON ADAMS. LENT BY

120 "Reeds and Weeds" ... ... *George Lush, Esq.*

This picture balances "The Barleyfield" (No. 76). It was formerly in the Jeffray collection. A fresher example of Adams is seen in No. 80, "Hay Carting," lent from the Miller collection.

These two, with the Leader (No. 99) and the three Faheys (Nos. 76, 34, and 172), have the aggregate value of representing the true character, colour, atmosphere, and nationality of eastern English scenery. Australians offer the criticism that they are imaginary in colour and topical character; but this is only another way of saying that English scenery and country life is not Australian, and it enhances the authority of the pictures, as showing the essential differences in this respect between the old world and the new.

SIR EDWIN LANDSEER, R.A.

121 "Head of Spaniel" ... ... *Angus Robertson, Esq.*

A valuable sketch in Landseer's popular style.

MISS JESSICA HAYLLAR.

122 "The Missing Ring" ... ... *Caulfeild Cottell, Esq.*

A triumph of skill in perspective, both linear and aerial.

W. GALL.

123 "Winter" ... ... ... *Wm. Drummond, Esq.*

A beautiful and highly finished study.

J. C. WAITE.

124 "A Cornish Harbour" ... ... ... *J. C. Waite, Esq.*

A faithful scene of the country of Enoch Arden and Charles Kingsley.

J. GLOVER.

125 "Mountain Scene" ... ... ... *The Hon. C. J. Ham*

Glover is highly honoured in Australia. This is one of his best.

G. TASSO.

126 "A Riderless Horse Race" ... ... *Mrs. Bell*

J. W. BODDINGTON.

127 "A Welsh Valley" ... ... ... *Mrs. Sherrard*

The picture formerly belonged to Mr. Twentyman. It is of high value artistically, and thoroughly Welsh.

Boddington died at Barnes after a long illness in 1865. He was born in 1811, and exhibited first at the Royal Academy in 1837, and at the Society of British Artists in 1842. He confined himself chiefly to pictures of Welsh valleys, and always looked at them from the "pictorial" side. The present work is a first-class example of his powers.

T. DAVIDSON.

128 "Dessert" ... ... ... *Hugh Moore, Esq.*

J. CARABAIN.

129 "A View of Verona, Italy" ... ... *J. Carabain, Esq.*

SIR A. W. CALCOTT. LENT BY

130 "Wind Against Tide off Dover" ... *W. Lynch, Esq.*

[See note to No. 22 in the British Loan Gallery.]

J. LONGSTAFF.

131 "Motherless" ... *Joseph Thompson, Esq.*

This picture obtained the gold medal of the National Painting School, Melbourne, in 1885.

132 "Breaking the News" ... *Messrs. Clarke and Wallen*

This picture followed Mr. Longstaff's "Motherless" at the succeeding annual exhibition of the Students' work, at our National Painting School. It won for him the gold medal awarded that year (1886) for the first time, to the student in painting, who had attended the classes of painting for at least eighteen months, and whose work done in the school, as shown at the annual exhibition, was deemed the best. This gold medal carries a travelling scholarship of £150 a year, tenable for three years. The holder of this scholarship is to study painting in one of the great art schools of Europe to be approved of by the trustees, and during each of the first two years is to send to the National Gallery a copy of some well known painting by an old master. During the third year he must paint for the National Gallery an original picture. Mr. J. Longstaff is now studying in Paris under those conditions. His pathetic picture called "Breaking the News" is, without any exaggeration, the noblest oil painting yet done in Australia. He conceived the theme prior to the Bulli disaster, and there must have been in him something of the spirit of prophecy, so aptly to have fallen upon the tale and sentiment of the hour, for the picture was exhibited the week after that terrible disaster happened. A rough old miner has just entered the cottage of a young wife, the dead body of whose husband waits concealed by the bearers outside the door. On the table is the clean cloth and cleaner delf laid ready for tea. The baby is asleep in the mother's arms; the two plates are waiting on the hob; for *one*, alas, there is now no further use; the fire on the hearth cheerfully blazes under the singing kettle—all lovingly prepared for the good-man who never comes. The picture will itself best tell the wild deep agony and shock of unutterable despair with which the heart-breaking news is received.

R. ALOTT.

133 "A Street in Cairo" ... ... *C. Rolando, Esq.*

This picture took the gold medal at the Vienna Exhibition.

SORENSEN.

134 "Eddystone Lighthouse" ... ... *Capt. F. C. Rowan*

ROMAN MOSAIC

135 "The Roman Forum" ... ... *P. M'Cracken, Esq.*

136 "Fort St. Angelo, with Bridge" ... *Mrs. M'Cracken*

The small bits of coloured glass of which these two mosaics are composed are put together with the most painful care and accuracy. It is an art peculiar to Rome. The Florentine mosaic is similar in finish, but composed of small lamina of stones instead of glass.

## WATER-COLOURS.

[ON THE SCREENS.]

## BATH TURNER.

LENT BY

137 "Salisbury Plain" ... ... *Charles Ryan, Esq.*

Painted by the man who was known as "Bath Turner." He was a contemporary of the great John Mallord William Turner, though no relation to him. But his pictures, when he was alive, used to fetch a higher price than those of his great namesake. The present work was purchased in 1826 at an exhibition of the Old Water-colour Society.

## R. S. BOND.

138 "Snowden at Sunset" ... ... *W. Lynch, Esq.*

A rare curiosity. It is a water-colour drawing, done on rough "sugar paper," by R. S. Bond, the man who taught Turner, and from whom Turner inherited that passion for sunset effects which distinguished his latter period, but which he curiously forsook in his earlier career, when the traditions of Bond might have been expected to have had stronger hold upon him.

## BARTEOZZI (1756).

139 "Mary Queen of Scots" ... ... *W. J. Runting, Esq.*

140 "Kentish Hop Pickers" ... ... *W. J. Runting, Esq.*

141 "Mary Queen of Scots" ... ... *W. J. Runting, Esq.*

Three rare old specimens by a notable engraver of the early part of the last century.

## JOHN GULLY.

142 "The Junction of the Bealey and Waimakirira, N.Z." ... ... *Mrs. Geo. Lush*

## YEW QUA.

143 "Scenes near Canton" ... ... *Caulfeild Cottell, Esq.*

144 "Scenes near Canton" ... ... *Caulfeild Cottell, Esq.*

145 "Scenes near Canton" ... ... *Caulfeild Cottell, Esq.*

The above three numbers were all bought direct from the artist in 1878, and were painted between 30 and 40 years ago. Few colourmen can now produce such well-standing "Chinese white." Their truth of perspective is surprisingly accurate, and their miniature detail extraordinary. People who know some of the scenes declare them to be photographic in exactitude. The artist died blind, an affliction induced by devotion to this almost microscopic art.

## CONRAD MARTENS.

146 "H.M.C. 'Mermaid' off Cape Banks" (1820) ... ... *W. Essington King, Esq.*

The "Mermaid," Government Surveying Cutter—Lieut. Phillip Parker King, R.N.—off Botany Bay Heads in 1820. Sketched by Lieut. King. Painted by Conrad Martens.

F. TULLY LOTT.

LENT BY

147 "Mount Orgueil Castle, Jersey" ... *C. Belcher, Esq.*

This, and the other examples of the same artist, are all of a very high finish, but somewhat in the chromo-lithographic style of Rowbotham. They all represent spots very familiar to the English tourist in the Channel Islands.

T. HART, F.S.A.

148 "Tavy Cleave, Dartmoor" ... *Caulfeild Cottell, Esq.*

Thomas Hart lives at Polbrean, on the Lizard Cape, in Cornwall. His works command a very high price, which their worth, as shown here, well warrants. This and No. 153 were purchased in his studio by the present owner.

KEELEY HALSWELLE.

149 "Study for Pilgrims at an Italian Shrine" ... ... *W. K. Thomson, Esq.*

This is a finished study for the painting in the British Loan Gallery, No. 154, which see. For note on that picture, and on this study, refer back to No. 68 in British Loan Gallery (page 19).

F. TULLY LOTT.

150 "Chepstow Castle" ... ... *C. Belcher, Esq.*

WILLIAM WESTALL, R.A.

151 "Government House, Sydney" (1802)

*W. Essington King, Esq.*

William Westall was draftsman to H.M.S. "Investigator," Captain Flemins, R.N.

P. PASTELLO.

152 "Italian Goat Herd" ... ... *Joseph Gillott, Esq.*

T. HART, F.S.A.

153 "The Day's Work Done" ... *Caulfeild Cottell, Esq.*  
[See note to No. 148.]

F. TULLY LOTT.

154 "Fermain Bay, Guernsey" ... *C. Belcher, Esq.*

E. WAKE COOK.

155 "Near Arundel" ... ... *Andrew Burns, Esq.*

This and No. 160, both "Imperial" drawings, well illustrate Cook's style of ten years ago.

F. TULLY LOTT.

156 "Peveril Castle, Derbyshire" ... *C. Belcher, Esq.*

E. WAKE COOK.

157 "Pearly Shallows" ... *R. Murray Smith, Esq.*

An Art-Union Prize, and as good an example as could be desired of Cook's peculiar skill in the "sculpture" of mountains.

## F. TULLY LOTT.

## LENT BY

158 "St. Aubin's Castle, Jersey" ... ... *C. Belcher, Esq.*  
 159 "Whitesand Bay" ... ... *C. Belcher, Esq.*  
 160 "Bolton Abbey" ... ... *Andrew Burns, Esq.*

## E. WAKE COOK.

## N. CHEVALIER.

161 "The Squire's Christmas Dinner" ... ... *Mrs. C. Ellerker*  
 162 "Interior of the Parish Church, Christmas Day" ... ... *Mrs. C. Ellerker*  
 163 "Gathering the Holly" ... ... *Mrs. C. Ellerker*  
 164 "The Yule Log" ... ... *Mrs. C. Ellerker*  
 165 "Christmas Dinner in the Servants' Hall" ... ... ... *Mrs. C. Ellerker*  
 166 "Hospitality at the Manor Hall" ... ... *Mrs. C. Ellerker*  
 167 "The Waits" ... ... ... *Mrs. C. Ellerker*

The above series of seven drawings in water-colour illustrate Christmas scenes in the old country.

## P. DE TOMMASI.

168 "Soldiers Gaming" ... ... ... *Wm. Drummond, Esq.*

All styles and stages of Publio de Tommasi will be found illustrated here in profusion, from the rapid and bold outdoor sketch to the soft and finished studio study. He obtained the gold medal for the picture of "The Letter Writer," which he exhibited here in 1880-81, and which was purchased for our National Gallery.

## E. WAKE COOK.

169 "Derwent Water" ... ... ... *Andrew Burns, Esq.*

This highly finished miniature is a small replica of the work painted by the artist for the members of the Queen's Household for presentation by them to Her Majesty in commemoration of her Jubilee last year.

## R. W. MACBETH, A.R.A., AFTER C. J. PINWELL.

170 "The Pied Piper of Hamlin" ... ... *Wm. Drummond, Esq.*

The town of Hamlin was infested by rats, which no means could destroy. The Pied Piper offered to charm them away for a money fee. The burghers agreed to the proposal. When the Piper had piped the rats away, the burghers, thinking themselves now finally rid of the vermin, refused to pay him. The Piper took a terrible revenge. He piped all the children away, as he had piped the rats. He entered a cave in the mountains, and the children followed. The cave closed up on Piper and children for ever. But the voices of the little ones, and the echoes of the fatal pipe, still may be dimly discerned by Hamlin childless mothers under the mountains' sides. The German story has been rendered by Browning.

## J. W. MACINTOSH.

171 "A Spring Morning" ... ... ... *Caulfeild Cottell, Esq.*

E. H. FAHEY.

LENT BY

172 "The Ladies' Broad, Rollesby" ... *Mrs. H. Byron Moore*

This and No. 177 are two charming little examples of Mr. Fahey's best style of water-colour painting. This was his early *penchant*, and it bears the impress of his father's stamp and teaching, with a modification induced by the study of Hine, always one of Mr. Fahey's idols. The "Benedict's Abbey" might have been painted by the latter, and the "Ladies' Broad" by the former, who was the hermit of the Cumberland lakes, and died last year.

[See notes also on Nos. 76 and 34.]

MRS. TESTAR.

173 "The Writing Lesson" ... ... *Mrs. Testar*

This and No. 174 are two very clever and beautiful copies of well-known oil-paintings, done by a lady who is one of our oldest colonists.

174 "The World, the Flesh, and the Devil" ... ... ... *Mrs. Testar*

R. W. MACBETH, A.R.A., AFTER C. J. PINWELL.

175 "The Pied Piper of Hamlin" ... *Wm. Drummond, Esq.*

[See note to 170.]

HARDY, OF YORK.

176 "Child and Kitten" ... ... *A. D. Lacy, Esq.*

E. H. FAHEY.

177 "St. Benedict's Abbey" ... ... *Mrs. H. Byron Moore*

[See note to No. 172.]

P. DE TOMMASI.

178 "The Stirrup Cup" ... ... *Wm. Drummond, Esq.*

A. THOMKINS.

179 "Rokeby, England" ... ... *Joseph Gillott, Esq.*

SASSOFERATO.

180 "Madonna" ... ... ... *Mrs. Rowe*

Sassoferato (G. B. Salvi) was a Roman master, who died in 1685. He is represented in the London National Gallery by a similar subject of the same size, "The Madonna in Prayer," and by a larger work with a landscape background, entitled "The Madonna and the Infant Christ." His work may be seen in many Italian shrines and cathedrals, for whose dim-religious light his high colour was calculated.

P. DE TOMMASI.

181 "The Thread of Love" ... ... *Mrs. Summers*

F. WAKE COOK.

182 "Arundel Castle" ... ... *H. H. Woodhouse, Esq.*

		G. GUADABASSI.	LENT BY
183	"Lighting Up"	... ...	<i>Wm. Drummond, Esq.</i>
		AURENGLI DA GELLI.	
184	"The Extemporiser"	... ...	<i>Wm. Drummond, Esq.</i>
		A very beautiful study.	
		J. SCOTT, R.I.	
185	"Hours of Idleness"	... ...	<i>Wm. Drummond, Esq.</i>
		The only example in the Exhibition of a school which obtained high popularity three or four years ago in London, and which was an "aesthetic" exaggeration (to use the debased slang meaning of that much abused word) of the earlier and more dignified pre-Raphaelite school.	
		TOWNELEY GREEN, R.I.	
186	"Shepherds All and Maidens Fair"	... ...	<i>Wm. Drummond, Esq.</i>
		A very tender study, in delicate manner and feeling, by a leading member of the old English revival men.	
		F. MOGALAI.	
187	"On Guard"	... ...	<i>Joseph Gillott, Esq.</i>
		CHAS. CATTERMOLE.	
188	"Bringing up the Cannon"	... ...	<i>Wm. Drummond, Esq.</i>
		P. DE TOMMASI.	
189	"The Reading Lesson"	... ...	<i>W. Strachan, Esq.</i>
		W. L. NEWTON.	
190	Ivory Miniature	... ...	<i>Miss Bartrop</i>
		An interesting specimen of the best work of the last century. The ivory miniature has been superseded in modern days by the coloured photograph; an advance in popularity, but a decline in art.	
		T. F. ROWE.	
191	Porcelain Miniature	... ...	<i>Mrs. T. F. Rowe</i>

## SCULPTURE AND VERTU.

[NOTE.—The remaining Oils will be considered presently. At the west end of the Gallery, near the last screen, will be found the following] :—

(A) "Sir John O'Shanassy" by the late *Charles Summers*  
 Marble bust, lent by his brother, Mr. J. Summers. Sculptured in Melbourne in 1864, and exhibited in the Royal Academy, where the *Illustrated London News* spoke of it as "the bust of the year," and published an engraving of it.

(B) "Sir Charles Sladen" by the late *Charles Summers*  
 Marble bust, sculptured at Rome in 1870. Lent by the late Sir Charles Sladen's nephew, Hugh M. Strachan, Esq.

(c) "Bronze Medallion" ... by *Woolner*  
 Captain Ward-Cole and Charles Joseph Latrobe, C.B., first Governor of the colony. Lent by Miss Ward-Cole.

(d) "Louis XIV. Cabinet"  
 Rare antique inlaid ebony, with gilt stand, about 1680. Lent by Edward Cooper, Esq.

(e) "Case of Lapidary Work"  
 Lent by George Anderson, Esq., Deputy-Master of the Royal Mint. The case contains articles of vertu, principally rare specimens of the art of engraving precious stones. It comprises camei and intaglii, plain and mounted, for personal adornment; tazze, boxes, vases, and other ornamental designs, cut in onyx, sardonyx, amethyst, jasper, chalcedony, agate, Oriental sard, topaz, Siberian topaz, blood-stone, and jade, many of them mounted in gold and silver-smith work of English, French, and Italian production; also a few specimens of Russian platinum work, Maltese filagree, and Roman mosaic.

(f) "Sir Richard Molesworth"  
 Plaster bust. Lent by the artist, Angus M'Lean.

(g) "Pair of Decorated Doors"  
 Very beautiful work. Lent by the artist, Signor Catani.

(h) "Case of three Medallions" ... by *Woolner*  
 George Ward-Cole, Commander R.N., F.R.G.S., M.L.C.; Mrs. George Ward-Cole; Farquhar M'Crae Ward-Cole. Lent by Miss Agnes Ward-Cole.

[NOTE.—This case hangs under dado at West end.]

---

## OIL PAINTINGS—*Continued.*

[NOTE.—The remaining Oil Paintings of the Victorian Loan Collection are continued in the open gallery of the South Transept. Leaving the Loan Gallery by the doorway by which it was entered, No. 192 hangs between the doorway and the concert room. The succeeding numbers then run from right to left.]

192 "The Count and the Nuncio" ... *Dr. L. L. Smith*

*GIANETTI.*

LENT BY

The largest picture in all the galleries; purchased at the Adelaide Exhibition, and formerly engraved and spoken of very highly by the London *Graphic*. It illustrates a story of a mediæval free-booting count, who, being excommunicated by the Pope, took prisoner the Nuncio bearing the Papal bull, and commanded him there and then to eat the instrument or be thrown over the bridge into the castle moat below. The Nuncio chose the former alternative. The picture was valued by Sir Frederick Leighton at £1500, and was exhibited through France and Italy at a franc a-head.

GIOVANNI PANNINI.

LENT BY

193 "Classic Ruins" ... ... *Dr. L. L. Smith*

A noble perspective of "Classic Ruins," by Giovanni Pannini, a famous master of the Roman school, who died in 1764. It much resembles in its composition and colour the "Ancient Ruins," with the pyramid of Cestius in the middle ground, which was bequeathed to the London National Gallery by Lt.-Colonel Oxley, though that is a rather smaller example of the painter.

## SPAGNOLETTTO.

194 "Holy Hermit" ... ... ... *Dr. L. L. Smith*  
Giu Ribera Spagnoletto was a Neopolitan artist born in 1588; he died in 1656.

## TURNER.

195 "Death of Nelson" ... ... ... *Captain Kenny*  
This picture is ascribed to Turner; but although the ascription is endorsed by high experts, it is open to question.

## THE LATE ROBERT DOWLING.

196 "Going Out with the Tide" ... *Miss Fuller*

J. CONSTABLE, R.A.

197 "A Country Lane" ... ... ... *Mrs. Graves*

A. J. DANAILLE.

198 "Landscape and River Scene" ... *F. W. Armytage, Esq.*

A. NORMANN.

199 "A Norwegian Fjord" ... ... — *Taylor, Esq.*

J. A. PANTON.

200 "The Roman Forum" ... ... ... *J. A. Panton, Esq.*

JOHN WILSON.

201 "Sea Piece" ... ... ... *J. W. Hines, Esq.*

202 "Sea Piece" ... ... ... *J. W. Hines, Esq.*

(UNKNOWN.)

203 "William III." ... ... ... *Adolph Gregory, Esq.*

F. GOODALL.

204 "Returning from Prayer" ... ... ... *J. S. Walter, Esq.*

PROF. SCHWEMMINGER.

205 "Landscape with Sheep" ... ... ... *J. W. Hines, Esq.*

T. WATTS.

206 "The Ford" ... ... ... *J. W. Hines, Esq.*

JOHN VARLEY.

207 "Street Scene in the Hassanayn Quarters,  
Cairo" ... ... ... *J. W. Hines, Esq.*

JOSEPH VERNET

208 "Sea Port" (Windy) ... ... ... *J. W. Hines, Esq.*

JOSEPH VERNET.

LENT BY

209 "Sea Port" (Calm) ... ... *J. W. Hines, Esq.*  
 JOHN GLOVER.  
 210 "Tropical Landscape" (Evening) ... *J. W. Hines, Esq.*  
 E. M. OSBORN.  
 211 "The Kingfisher's Retreat" ... *C. Dumergue, Esq.*  
 Purchased at the Grosvenor Gallery in London. In the morning  
 sun it reveals much beautiful depth.

THE LATE L. BUVÉLOT.

212 "On the Upper Yarra" ... ... *Samuel Mullen, Esq.*  
 J. W. EWBANK.  
 213 "Skirmoli Castle" ... ... *J. W. Hines, Esq.*  
 NAZON.  
 214 "Evening" ... ... *J. A. Panton, Esq.*  
 PIETRO BENVENUTI.

215 "Apollo and the Python" ... ... *Dr. L. L. Smith*  
 This picture hangs in the recess of the archway of the south  
 transept. It became famous when exhibited at the Colinderies.  
 The artist, Pietro Benvenuti, was a Tuscan painter of the fifteenth  
 century. The Python was a monster serpent, hatched from the mud  
 of Deucalion's deluge. It guarded the Oracle at Delphi, until it was  
 slain by Apollo, who then took possession of the Oracle.

Turner made it one of the famous subjects of his middle period, and  
 sent it to the Royal Academy in 1811. Turner's rendition now  
 hangs in the London National Gallery, and illustrates in its treat-  
 ment the lines—

Envenom'd by thy darts, the monster coil'd,  
 Portentous, horrible, and vast, his snake-like form.

NICOLAS POUSSIN; d. 1665.

215A "The Tired Venus" ... ... *N. Barry*  
 This picture belonged to the late Sir Redmond Barry, by whom  
 it was highly valued. He was unwilling for it to be sold, but left it  
 to his son, by whom it is now exhibited.

ISAAC WHITEHEAD.

216 "A Spring Morning near Fernshaw" *J. J. Annand, Esq.*  
 The late Isaac Whitehead's manner is fully illustrated in this  
 work. It hangs opposite the "Apollo."

C. ROPER.

217 "An Early Digging Scene in Victoria" *C. Roper, Esq.*  
 A characteristic early sketch by an artist of the *Illustrated  
 London News*.  
 218 "Copy of *Oxford Gazette*," date, 1665  
 The year of the Plague of London, when the Court removed to  
 Oxford.  
 219 "Original Copy of the Scotch Covenant" *Hon. W. Pearson*  
 ANGELICA KAUFMANN.  
 220 "The Three Muses" ... ... *A. De Lacey, Esq.*  
 This is the pretty and graceful Angelica Kaufmann whose  
 pictures, feeble as they were, were thought wonderful in her own

time, and procured her a place on the original roll of Academicians in 1768. Reynolds was a great admirer of her; he painted her portrait twice, and his pocket-book styles her "Miss Angel."

## COPLEY FIELDING.

LENT BY

221 "Marine View" ... ... ... *Geo. M'Cartney, Esq.*

(UNKNOWN.)

222 "Tigress and her Whelps" ... *J. A. Panton, Esq.*  
A forcible work.

## THOMAS CLARKE.

223 "The Bathing Ship, 1854" ... *Captain Kenny*  
A relic of early Melbourne by a man who was a prolific water-colorist.

## THE LATE VAN DEN HOUTEN.

224 "River Yarra, showing the Falls" ... *Mrs. Van den Houten*

J. A. PANTON.

225 "First Government Residence, Melbourne" ... ... *W. Essington King, Esq.*

[On the wall at the opposite corner, near the concert hall door.]

March, 1837. Captain Lonsdale, Resident. Enlarged from a four-inch sketch made by Captain (since Admiral) P. P. King, R.N., on the occasion of the visit of Governor Sir Richard Bourke, in H.M.S. "Rattlesnake"—Captain Hobson, R.N. Captain Hobson and Batman, with Group of Natives.—Buckley and his Dog, same Group.—Governor Bourke's Encampment of Tents, near the present intersection of Bourke and King Streets.—Governor Bourke (with umbrella), and Mr. Holden, Private Secretary.—Mount Macedon in the Distance. Painted by J. A. Panton, Esq., P.M., in 1880.

## A. FULLER.

226 "Barrack, Chief of the Yarra Tribe" *Mrs. Bon*  
The old chief is still living, and visits the Centennial Exhibition.

227 J. A. PANTON.

228 "Nanny" ... ... ... *J. A. Panton, Esq.*  
One of the last of the aborigines.

## THE LATE THOS. BALCOMBE.

229 "Young Chief of Namoy River, N.S.W." *A. H. Fletcher*

C. G. ROBERTSON.

230 "Melbourne, 1839" ... ... *C. G. Robertson, Esq.*  
231 "Melbourne, 1838" ... ... *C. G. Robertson, Esq.*

## GUHARREZ.

232 "A Spanish Maiden" ... ... *G. W. Knight, Esq.*  
[In the little recess opposite the entrance to the concert-hall door.]

A very beautiful example of flesh painting, from the brush of Guharrez, of Madrid. The painting is in excellent preservation, and is remarkable for the beauty and purity of the expression in the face, as well as for its masterly technique.

		(UNKNOWN.)	LENT BY
233	"Capt. Matthew Flinders, R.N." ...	<i>J. J. Shillinglaw, Esq.</i>	
	Copy of a portrait painted during his imprisonment in the Isle of France.		
		(UNKNOWN.)	
234	"Zuleika" ... ...	<i>A. De Lacey, Esq.</i>	
		(UNKNOWN.)	
234A	"Virgin and Child" ... ...	<i>C. A. Wilson, Esq.</i>	
	Copy after Vandyck. The painting was found in a small fishing inn at Shepparton, on the Thames, in Surrey, nearly 60 years ago. It was as old in appearance then as now.		
		CHESTER EARLES.	
235	"A Winter's Morning" ... ...	<i>Chester Earles, Esq.</i>	
		R. FARRIER.	
236	"A Greenwich Pensioner" ... ...	<i>F. H. Finley, Esq.</i>	
237	"A Greenwich Pensioner" ... ...	<i>J. W. Hines, Esq.</i>	
238	"Dutch Interior" ... ...	<i>Mrs. Wells</i>	

## SUPPLEMENTARY LIST.

[NOTE.—The following Water-colours, lent by Mr. J. W. HINES, were added to the Loan Collection after the previous pages had gone to press. They are placed on the screens in the South Transept.]

A	"Grey Day, Antwerp" ... ...	<i>Max Ludby</i>
B	"Sheep in Landscape" ... ...	<i>Max Ludby</i>
C	"St. Albans Cathedral, the old West Front" ...	<i>Harry Hine, R.I.</i>
D	"Welsh Landscape" ... ...	<i>W. Bennett</i>
E	"Rabbits" ... ...	<i>George Morland</i>
F	"Windsor Castle, from the Park" ...	<i>F. Davis</i>
G	"Landscape" ... ...	<i>Max Ludby</i>
H	"Merry Wives of Windsor" ... ...	<i>Kenny Meadows</i>
I	"Lagoon on Carrum Swamp" ...	<i>J. W. Curtis</i>
J	"Capel Curig, North Wales" ...	<i>J. Davis</i>
K	"Trysting Place, Sherwood Forest" ...	<i>W. Huttula</i>
L	"Fagot Gatherers" ... ...	<i>W. Huttula</i>
M	"Midhurst Common, Sussex" ... ...	<i>E. W. Cooke</i>

[NOTE.—These screens contain also the following four Water-colour Drawings, painted and lent by Mrs. GEORGE PARSONS.]

N	"From the Righi, Christmas Hills;" "On the Shores of Hobson's Bay;" "The Derwent, Tasmania;" "On the Watts River, Healesville."	
o	"Changing Pasture" ...	<i>C. Hargitt, R.I.</i>

Lent by Andrew Burns, Esq.

[NOTE.—On the east wall, under the arch window of the South Transept, there will be found the interesting collection of Oil Paintings, Water-colour Drawings, and works in black and white exhibited by

## “THE ILLUSTRATED LONDON NEWS.”

[Many of these works have been reproduced as supplements or illustrations by the proprietors of the paper; others belong to their private collection. The Catalogue Numbers are black on a white ticket; they begin at the left hand bottom corner of the wall.]

			ARTIST
1	Black and White Drawing	...	<i>R. Caton Woodville</i>
2	Black and White Drawing	...	<i>Sidney Paget</i>
3	“Winter”	...	<i>Alfred Ward</i>
4	“Autumn”	...	<i>Do.</i>
5	“Summer”	...	<i>Do.</i>
6	“Spring”	...	<i>Do.</i>
These are the four original studies of “The Four Seasons,” made in 1883, in red chalk, which were reproduced with such high popularity by the paper.			
7	“A Very Old Sinner”	...	<i>H. Gillard Glendoni</i>
[Reproduction by photogravure of a water-colour drawing.]			
8	Black and White Drawing	...	<i>D. Macnab</i>
9 to 16	Black and White Drawings	...	<i>R. Caton Woodville</i>
17	“A Royal Day in Windsor Forest”	...	<i>Bouverie Goddard</i>
[Water colour]			
18 to 31	Black and White Drawings	...	<i>R. Caton Woodville</i>

[NOTE.—The following six numbers, which are hung underneath on the dado, are instantaneous photographic studies, and are interesting, not only from their fine execution, but from the artistic composition of their subjects]:—

32	“Shy Shepherds”	...	...	<i>H. P. Robertson</i>
32½	“The Pride of the Family”	...	...	<i>Ralph W. Robinson</i>
33	“The Coming Storm”	...	...	<i>W. Mayland</i>
	While o'er the tranquil surface of the sea The gathering clouds in heavy masses speed, Like giants hastening to some mighty war.			
34	“The Restless Deep”	...	...	<i>W. Mayland</i>
	“There is sorrow in the sea, it cannot be quiet.”			
35	“Baby's Bed-time”			
36	“Twixt Cup and Lip”	...	...	<i>Ralph W. Robinson</i>
	There's many a slip Twixt the cup and the lip.			

[NOTE.—The following are Oil Paintings.]

37 "Carriage Folk" ... ... *J. C. Dollman*  
Painted in 1880.

38 "A Successful Campaign" ... ... *J. D. Watson*  
Painted in 1881.

39 "Fatima" ... ... *Miss Emily M. Osborn*  
An Algerian girl.

39½ "The Home at Nazareth" ... *W. Holyoake*  
The child Jesus, with "James, the brother of the Lord;" in the background the virgin mother "keeping all these things in her heart."

40 "Half the world knows not how the other half lives" ... *Miss Emily M. Osborn*  
A little weeping would ease my heart,  
But in their briny bed  
My tears must stop,  
For every drop  
Hinders the needle and thread.

This picture was exhibited at the Crystal Palace Gallery, and took the Manchester gold medal. It depicts a London garret, with the father at work at a cobbler's bench, and the mother helping the family fund as a seamstress. The boy is experimenting on a new-made drum, while the baby lies dead on the bed at the side.

41 "Fairy Tales" (water-colour) ... *Miss M. L. Gow*

42 "Waiting for the Laird" ... ... *Dufour*

43 "A Christmas Greeting" ... ... *Miss M. E. Osborn*

44 "Babes in the Wood" ... *Phil. R. Morris, A.R.A.*  
A charming picture of very high finish in its effect, but with great freedom and breadth in handling. Mr. Phil. Morris's picture at this year's Academy is reproduced in the *Graphic*.

45 "Reflections" ... ... *Miss Emily M. Osborn*  
Yet the sad memory scarce forgot  
Lingers deep down within the heart.

Exhibited at the Royal Academy and the Salon de Paris; Silver Medal at the Crystal Palace.

46 "Royal Naval Review at Spithead" ... *J. R. Wells*

47 "The Three Disgraces" ... *E. Douglas*  
A famous sportsman's picture, well known by its excellent reproduction in supplement form.

48 "Blue and White" ... ... *J. T. Tissot*  
The only example of this favourite painter in the Exhibition.

49 "In Wonderland" (1879) ... ... *Frank Holl, R.A.*

[See Note to No. 92 in the British Gallery. The death of the painter was telegraphed in the *Argus* a few weeks ago. A very interesting account of his career appears in the *Graphic* of June 30, with some curious particulars of the portrait by him of Cousins, in the British Loan Gallery, No. 92.]

50 "An Afternoon Siesta" ... ... — *Sutcliffe*

[The following three proof etchings hang on the pillars of the arch] :—

51 "More Than He Bargained For" ... *W. Heydmann*, after  
[*Stanley Berkley*

Three scenes in the adventures of a dog: "Lick, Licking, and Licked."

52 "Counting Out His Money" ... ... *W. Heydmann*  
"As happy as a King."

53 "The Fragrant Weed" ... ... *W. Heydmann*  
"All ends in smoke."

[NOTE:—The following six pictures were added to the Gallery on Christmas Eve. The addition has necessitated a slight variation in the grouping of the whole collection, but the numbers will still be easily found.]

54. "A False Start" ... ... *J. W. Sturgess*

55. "An Exciting Duel" ... ... *J. W. Sturgess*

56. "Thinning the Field" ... ... *J. W. Sturgess*  
The above three works are by the famous sporting draftsman.

57. "Run to Earth" ... ... *Bouverie Goddard*

58. "Red Riding Hood" ... ... *G. Hillyard Stanstead*

59. "A-hunting We Will Go!" ... ... *C. T. Garland*

The above two Oil Paintings will be recognised as the originals of the beautiful Christmas supplements of the *Illustrated London News* now being published. Both works were accepted at the present year's Royal Academy Exhibition, but had to be withdrawn before they were hung, for the purpose of engraving the supplements.

[NOTE:—The visitor must now pass through the Victorian Loan Gallery again, and, at the farther end of it, enter the Victorian Artists' Gallery.]

# VICTORIAN ARTISTS' GALLERY.

---

[NOTE.—This gallery includes the works of the Society bearing the name, together with a portion of the work of Victorian artists who are not members of the Society. The gallery has been hung by the Council of the Society, to whom the space was assigned by the Commissioners. With few exceptions the pictures have been exhibited before at different times in Melbourne, and they call for no annotation. Nearly all the work in the Gallery has been done by the Society within the past two years in the colony.]

## OIL PAINTINGS.

[NOTE.—The numbers begin beyond the Water-colours, on the South main wall.]

			ARTIST
1	Portrait	...	<i>J. R. Ashton</i>
2	" On the Road to Walhalla"	...	<i>F. H. Bruford</i>
3	" Settler's Camp"	..	<i>Arthur Streeton</i>
	The property of C. R. Staples, Esq.		
4	" The Midday Rest"	...	<i>F. M'Cubbin</i>
	The property of C. R. Staples, Esq.		
5	" Blue Eyes and Brown"	...	<i>Tom Roberts</i>
	The property of Professor Laurie.		
6	" Eucalyptus Blossom"	...	<i>E. Davies</i>
7	" Portrait of Mrs. Cain"	...	<i>J. C. Waite, S.B.A.</i>
8	" Winter"	...	<i>J. Ford Paterson</i>
	Property of C. S. Paterson, Esq.		
9	" Portrait of W. Mather, Esq."	...	<i>Geo. Walton</i>
10	" Autumn"	...	<i>Theo. Anderson</i>
11	Portrait	...	<i>Florence A. Fuller</i>
12	" Mount Munda"	...	<i>J. Mather</i>
	The property of J. S. Horsfall, Esq.		
13	" Evening on the Anglesea River"	...	<i>J. Ford Paterson</i>
	The property of John Danks, Esq.		
14	" Reconciliation"	...	<i>Tom Roberts</i>
	The property of C. S. Paterson, Esq.		
15	" Haunt of the Black Swan"	...	<i>C. Rolando</i>
16	" A Lassie Yet"...	...	<i>Mrs. E. M. Boyd</i>
17	" Mount Juliet, from Healesville"	...	<i>J. Mather</i>
	The property of J. S. Horsfall, Esq.		
18	" Beach at Mentone"	...	<i>F. M'Cubbin</i>
	The property of Theo. Fink, Esq.		
19	" Portrait of C. S. Paterson, Esq."	...	<i>Tom Roberts</i>

## ARTIST

20	"What a Guy" ...	...	...	<i>Ugo Catani</i>
21	"Near Myrtleford" ...	...	...	<i>J. C. Waite</i>
22	"Reverie" ...	...	...	<i>Arthur Loureiro</i>
	The property of T. Kitchen, Esq.			
23	"A Pastoral" ...	...	...	<i>Arthur Streeton</i>
	The property of C. S. Paterson, Esq.			
24	"Portrait of himself" ...	...	...	<i>Chester Earles</i>
25	"At Sandridge" ...	...	...	<i>F. H. Bruford</i>
26	"Sitting in State" ...	...	...	<i>Alice Chapman</i>
27	"Professor Laurie" ...	...	...	<i>Tom Roberts</i>
28	"Lost" ...	...	...	<i>F. M'Cubbin</i>
	The property of Professor Laurie.			
29	"At Surrey Hills" ...	...	...	<i>Tom Humphreys</i>
30	Portrait ...	...	...	<i>Russell</i>
31	"On the Moorabool" ...	...	...	<i>Ugo Catani</i>
32	"Evening" ...	...	...	<i>J. Ford Paterson</i>
33	"Carnival" ...	...	...	<i>Ugo Catani</i>
34	"Still Life" ...	...	...	<i>Ella Shaw</i>
[NOTE.—To find the next number, the visitor must cross the entrance of the Photographic Pavilion.]				
35	"In His Habit as He Lived" ...	...	...	<i>F. Goldstraw</i>
	Portrait of the late Sir Redmond Barry.			
36	"St. Kilda Pier" ...	...	...	<i>Ugo Catani</i>
37	"Stormy Weather" ...	...	...	<i>Ugo Catani</i>
38	"Grandma" ...	...	...	<i>J. Summers</i>
39	"Mount Hunchback" ...	...	...	<i>J. Moore</i>
40	"Saved" ...	...	...	<i>J. A. Turner</i>
41	"Morley's Track, Fernshaw" ...	...	...	<i>J. Ford Paterson</i>
	The property of David Cook, Esq.			
42	"Still Life" ...	...	...	<i>E. M. Ridge</i>
43	"At the Foot of the Cross" ...	...	...	<i>Chester Earles</i>
44	"A Chef d'œuvre" ...	...	...	<i>A. Loureiro</i>
	The property of C. R. Staples, Esq.			
45	"The End of a Career" ...	...	...	<i>Tom Roberts</i>
46	"Poppies" ...	...	...	<i>Theo. Anderson</i>
47	"The First Lady Graduate (M.A.) of the Melbourne University" ...	...	...	<i>Mrs. Pirani</i>
48	"Fighting for Home" ...	...	...	<i>J. A. Turner</i>
49	"Studies at Queenscliff" ...	...	...	<i>Ugo Catani</i>
50	"The North Wind" ...	...	...	<i>F. Goldstraw</i>
51	"Chrysanthemums" ...	...	...	<i>E. M. Ridge</i>
52	"At Porepunka" ...	...	...	<i>C. Rolando</i>
53	"Melbourne" ...	...	...	<i>J. C. Waite, S.B.A.</i>
54	"Carême" ...	...	...	<i>Ugo Catani</i>
55	"A Bad Prospect" ...	...	...	<i>G. Coutes</i>
56	"Autumn Afternoon" ...	...	...	<i>A. M. Boyd</i>

57	"On the Upper Yarra" ...	...	J. Mather
	The property of J. S. Horsfall, Esq.		
58	"Gretchen" ...	...	Alice Chapman
59	"Deserted" ...	...	A. Colquhoun
60	"Priscilla" ...	...	Geo. Walton
	The property of Theo. Fink, Esq.		
61	"Flowers" ...	...	G. Ford
62	"Grapes" ...	...	R. Fairthorne
63	"Basket of Roses" ...	...	Theo. Anderson
64	"By the Sea" ...	...	R. Falls
65	"Favourites" ...	...	G. R. Ashton
66	"Near Surrey Hills" ...	...	T. Humphreys
67	"Phillis" ...	...	G. G. Simpson
68	"Going a Prospecting" ...	...	G. Coutes
69	"Rêve Doré" ...	...	Ugo Catani
70	"The City's Toil" ...	...	F. M'Cubbin
71	"Moonlight Scene" ...	...	C. Rolando
72	"The Young Artist" ...	...	A. Loureiro
	The property of James Smith, Esq.		
73	"The Glory of Chrysanthemums" ...	...	T. Roberts
74	"A Breton Peasant" ...	...	Mrs. R. Harrison
75	"Box Hill—Sunset" ...	...	Arthur Streeton
76	Portrait—"Master Louis Buvelot Esson" ...	...	Geo. Walton
77	"The Stockrider" ...	...	A. Loureiro
78	"Magnolias" ...	...	Florence Fullar
79	"An Interior, Brittany" ...	...	Mrs. R. Harrison
80	"Fruit" ...	...	Alice Chapman
81	"Entrance to the Bush" ...	...	J. Ford Paterson
	The property of C. R. Staples, Esq.		
82	"By the River" ...	...	Tom Humphries
83	"One More Unfortunate" ...	...	G. R. Ashton
84	"La fille de Braconnier" ...	...	Mrs. R. Harrison
85	"An Australian Native" ...	...	Tom Roberts
86	"Chrysanthemums" ...	...	Mrs. Pirani
87	"The Rendezvous" ...	...	Robt. R. Gow
	The property of Geo. Robertson, Esq.		
88	"Two Friends" ...	...	A. Loureiro
	The property of C. R. Staples, Esq.		
89	"Companions in Adversity" ...	...	G. R. Ashton
90	"St. Kilda Pier" ...	...	A. M. Boyd
91	"A Tiff" ...	...	Tom Roberts
	The property of David Cook, Esq.		
92	"The Government Statist" ...	...	J. C. Waite, S.B.A.
93	"A Looking Glass Study" ...	...	F. Goldstraw
94	"The Last of the Season" ...	...	Mrs. Pirani
95	"University Grounds" ...	...	Jno. Summers
96	"Titwillow" ...	...	E. M. Airey

## WATER-COLOURS.

97	"In Winter" ...	...	...	<i>Tom Humphries</i>
98	"Old Whaling Station" ...	...	...	<i>Jas. Robertson</i>
99	"Near Sale" ...	...	...	<i>R. F. Gow</i>
100	"On the Yarra, Kew" ...	...	...	<i>Mrs. A. M. Boyd</i>
101	"Marguerites" ...	...	...	<i>Mrs. Ellis Rowan</i>
102	"Deloraine, Tasmania" ...	...	...	<i>Mrs. Parsons</i>
103	"At Kew" ...	...	...	<i>James Robertson</i>
104	"Cape Woolomai" ...	...	...	<i>John Mather</i>
105	"Steel's Flat" ...	...	...	<i>John Mather</i>
	The property of Angus Robertson, Esq.			
106	"Mossman's Bay" ...	...	...	<i>J. Robertson</i>
107	"Chrysanthemums" ...	...	...	<i>Mrs. Ellis Rowan</i>
108	"Henry VII.'s Chapel in West-minster Abbey" ...	...	...	<i>J. Fletcher Watson</i>
108A	"Old Melbourne Stables" ...	...	...	<i>C. S. Bennett</i>
109	"At Moorabbin" ...	...	...	<i>M. A. Campbell</i>
110	"Mount Wellington, Tasmania" ...	...	...	<i>J. Robertson</i>
111	"Adam and Eve" ...	...	...	<i>Chester Earles</i>
112	"Travessa de Palma, Lisbon" ...	...	...	<i>W. B. Spong</i>
113	"Fruit" ...	...	...	<i>J. Carter</i>
114	"Near Toorak" ...	...	...	<i>R. W. Bugg</i>
115	"Bush Track" ...	...	...	<i>C. S. Bennett</i>
116	"Cape Northumberland, S.A." ...	...	...	<i>John Mather</i>
117	"Launching Place, Upper Yarra" ...	...	...	<i>John Mather</i>
118	"Wych-street, London" ...	...	...	<i>W. B. Spong</i>
119	"Bush Track" ...	...	...	<i>L. Buvelot</i>
	The property of J. Ford Paterson, Esq.			
120	"A June Morning" ...	...	...	<i>F. Kneebone</i>
121	"Wattle Blossom" ...	...	...	<i>J. Robertson</i>
122	"Autumn Morning", Etching.	...	...	<i>A. F. Gow</i>
123	"The Last Leaf" ...	...	...	<i>A. J. Wall</i>
124	"Redbreasts' Retreat" ...	...	...	<i>J. Carter</i>
125	A Study ...	...	...	<i>Mrs. G. G. Simpson</i>
126	"Crail Harbour" ...	...	...	<i>R. F. Gow</i>
	Etching.			
127	"Winter" ...	...	...	<i>R. F. Gow</i>
	Etching.			
128	"Passion Flowers" ...	...	...	<i>J. F. Whyte</i>
129	"Old Cottage, Heidelberg" ...	...	...	<i>J. Robertson</i>
130	"Blackwood Ranges" ...	...	...	<i>C. J. Bennett</i>
131	"Cutei" ...	...	...	<i>J. Carter</i>
132	Study ...	...	...	<i>Mrs. G. G. Simpson</i>
133	"Elgin Cathedral" ...	...	...	<i>R. F. Gow</i>
	Etching.			

134	"Sea-weed Gatherers"	...	...	<i>A. J. Wall</i>
135	Reverie	...	...	<i>C. V. Wilson</i>
136	Fruit	...	...	<i>J. Carter</i>
137	"Good Luck"	...	...	<i>Carl Nelson</i>
138	"South Africans"	..	...	<i>Carl Nelson</i>
139	"City Marble Yard"	...	...	<i>C. S. Bennett</i>
140	"On the Yarra" ...	...	...	<i>J. Mather</i>
141	"On the Hawkesbury, N.S.W."	...	...	<i>J. R. Ashton</i>
142	"The Valley of the Yarra"	...	...	<i>J. Mather</i>
	Lent by C. Williamson, Esq.			
143	"Camping Ground, Healesville"	...	...	<i>Mrs. Geo. Parsons</i>
144	"Peony"	...	...	<i>W. Ford</i>
145	"Government House, from the Yarra"	...	...	<i>J. Robertson</i>
146	"On the Buffalo River"	...	...	<i>J. Mather</i>

[NOTE.—Other Oil Paintings and Water-colour drawings by Victorian artists are hung in the balcony by the concert hall door on the other side of the building. They are as follow] :—

147	"On the Black Caulder"	...	...	<i>Mary M. Burton</i>
148	"Valley of the Red Rock Gorge"	...	...	<i>Hy. Rielly</i>
149	"On the Watts River"	...	...	<i>E. M. Airey</i>
150	"A Cool Retreat"	...	...	<i>Mary Burton</i>
151	"Scene on the Ovens River"	...	...	<i>E. M. Airey</i>
152	"Gippsland Lakes Scene"	..	...	<i>E. Follett</i>
153	"Red Rock Gorge, Ballandean, South Queensland"	...	...	<i>Henry Reilly</i>
154	"Evening Effect, Southern Alps, N.Z."	...	...	<i>R. Nunweek</i>
155	"A Forest Glade near Fernshaw"	...	...	<i>J. A. Panton</i>
156	"The Bluff"	...	...	<i>Van den Houten</i>
157	"A Scene on the Reedy Creek"	...	...	<i>Clare Brook</i>
158	"Sunrise Effects at the Lakes"	...	...	<i>M. J. Gibbs</i>
159	"A Study of Flowers from Nature"	...	...	<i>W. Short</i>
160	"Early Morning on our Coast"	...	...	<i>Miss Anthoness</i>
161	"Sketch of Trees near Kew"	...	...	<i>J. W. Brier</i>
162	"Near Stawell"	...	...	<i>J. A. Panton</i>
163	"Near Mentone"	...	...	<i>C. S. Bennett</i>
164	"View on the Goulburn"	...	...	<i>S. M. Folk</i>
165	"Camelia"	...	...	<i>J. Carter</i>
166	"Begonia and Ferns"	...	...	<i>Mrs. W. Ford</i>
167	"On the Yarra, near Richmond"	...	...	<i>Andrew Robertson</i>
168	"Pool near Elwood"	...	...	<i>Miss B. Carre-Riddell</i>
169	"Low Tide"	...	...	<i>M. Campbell</i>
170	"A Glimpse of Western Port Bay"	...	...	<i>R. Delaney</i>
171	"In the Bush on the Road to Woods' Point"	...	...	<i>Van den Houten</i>

## SCULPTURE.

1	Hussey Burgh Macartney, D.D.	...	<i>Percival Ball</i>
Exhibited by Jno. Freeman.			
2	Doctor Moorhouse, late Bishop of Melbourne	...	...
The above two busts are to be presented to the Public Library by the subscribers.			
3	Group—"Apollo and Mercury"	...	<i>R. Kretzschmar</i>
4	Frieze—"Defeat of Venus"	...	<i>Do.</i>
5	Medallion—"Spring"	...	<i>Do.</i>
6	"Autumn"	...	<i>Do.</i>
7	"Bionis"	...	<i>Do.</i>
8	Statue—"Moses"	...	<i>Do.</i>

## THE PAVILION

OF

MR. J. W. LINDT, 7 Collins Street East,  
 Official Photographer to the Centennial Exhibition.

THIS little Court contains a great variety of photographs in portraiture, genre-work, and landscape. The southern wall is specially set apart to illustrate PICTURESQUE NEW GUINEA. The remaining wall space and screens are filled with life-size portraits of eminent Victorians and others, and a varied display of scenes afloat and ashore. These comprise portraits of members of Parliament, current studio portraiture, photographs of the birds of Paradise, aboriginal portraits, passenger life on board ship, bits of Victorian forest and fern.

[The south wall contains the following illustrations of New Guinea in order from the left] :—

A "Mourners and Dead-house at Kalo"

B "The Chief's House at Tapuseli"

A village built a mile from the shore, just inside the Barrier coral reef.

C Motu Water Carrier"

The maiden is comely, and her perfect figure has often been compared to an antique bronze.

D "Koiari Chiefs"

This picture realises savage life so vividly that the onlooker might almost imagine himself among the living and speaking Papuans. It is surmounted by the portrait of the Hon. John Douglas, C.M.G., who succeeded the late Sir Peter Scratchley as H.M. Special Commissioner for New Guinea.

## E "A Tree House"

These structures, of which there are one or more in most mountain villages, serve as a place of refuge for women and children during tribal warfare.

## F "Village Scenes at Kalo"

## G "Ka Kalo Creek, Kapa Kapa"

Those who desire further to study the ethnology of New Guinea may read the interesting and handsome volume of *Picturesque New Guinea*, written by Mr. Lindt. A copy of this work has been placed on the table in the centre of the room for the use of the public. The wall space between and above the pictures is decorated artistically with New Guinea weapons and implements. Mr. Lindt accompanied Sir Peter Scratchley on his expedition of inspection, and he has made the best use of his visit.

[NOTE.—The visitor must now go down the stairs outside the Victorian Artists' Gallery, and pass along between the Organ and the Armament Court to the next staircase, on the other (North) side of the Main Building. Ascending this staircase, and passing through the end of the French Gallery, the next Photographic Pavilion will be found in the North-West corner of the galleries.]

---



---

### THE PAVILION OF

Messrs. JOHNSTONE, O'SHANNESSY & CO. LTD.,

Artists, and Official Photographers to the Exhibition,

55 and 57 COLLINS STREET EAST, MELBOURNE.

---

MESSRS. JOHNSTONE, O'SHANNESSY AND Co.'s Pavilion has a picturesque fountain and elaborate decoration. The yellow satin walls are covered with handsome paintings in various styles, and here and there gems in water-colour stand on elegant easels, while all available space is filled by a complete collection of photographs in all the known processes of the art.

1	Sir H. B. Loch (water-colour), by Mons. E. Ulm, chief artist to Johnstone, O'Shannessy and Co.	do.	do.	do.
2	Lady Loch, enlarged in carbon from Johnstone, O'Shannessy and Co.'s negative, and finished by their own artists	do.	do.	do.
3	H.R.H. Prince Albert Victor	do.	do.	do.
4	H.R.H. Prince George	do.	do.	do.
5	Prince Louis of Battenberg	do.	do.	do.
6	His Honour Chief Justice Higinbotham	do.	do.	do.
7	Group of Vice-Regal Family and Visitors	do.	do.	do.
8 to 15	Various Portraits	do.	do.	do.
16 to 18	Miss Loch, Miss E. Loch, and Master Loch (sepia-carbons).			

19 to 21 Babyhood, Girlhood, and Womanhood (composition pictures), by Mons. E. Ulm, from Johnstone, O'Shannessy and Co.'s photographs.

22, 23 Strolling Minstrels, painted on porcelain.

24, 25 Little Artists (Gainsborough period).

26, 27 Ireland and Scotland (boys' costumes).

28 to 48 Enlarged Photos, painted in various styles by Johnstone, O'Shannessy and Co.'s own artists.

49 Colonel Rede's Children, painted by H. J. Johnstone, on carbon enlargings, from Johnstone, O'Shannessy and Co.'s negatives.

50 Two Sisters do. do.

51 Portrait (oil painting), by Mons. E. Ulm.

52 to 57 Imperial and other Photographs—Lord Neville, Lord Carrington, Lord Castleross, Viscount of Canterbury, Marquis of Normanby, Sir W. J. Clarke, Bart.

58 to 66 Cardinal Moran, Archbishop Carr; Bishops Perry, Moorhouse, Goe; Archdeacons Crawford, Stretch; Dean Macartney, Rev. Walter Fellows.

67 to 86 Sir H. Robinson, Sir W. Robinson, Sir A. Musgrave, Sir G. Beaumont, Sir J. MacBain, Sir J. Lorimer, Sir B. O'Loughlen, Sir F. Ormond, Sir C. G. Duffy, Hon. P. Lalor, Sir G. Verdon, Sir G. Berry, Hon. M. H. Davies, Sir R. Barry, Sir G. Bowen, R. Murray Smith, Esq., Alderman Stewart, Alderman Benjamin, F. H. Cowen, Esq., Hon. A. Deakin.

87 to 90 General Carey, Colonel Sargood, Captain Rowan, Inspector Hare.

91 to 106 Judges Molesworth, Holroyd, Williams, Casey, Stawell, Barry, Cope, Pohlman, Quinlan, a'Beckett, Hamilton, Hickman Molesworth, Webb.

107 to 111 Dr. Fitzgerald, Dr. Brownless, Dr. James, Dr. Youl, Dr. J. P. Ryan.

112 to 312 Proofs of Portraits to be included in Johnstone, O'Shannessy and Co.'s group of the Medical Body of Victoria.

313 to 573 Proofs of Portraits to be included in Johnstone, O'Shannessy and Co.'s book entitled "The Centennial Album."

574 to 754 Proofs of Portraits to be included in Johnstone, O'Shannessy and Co.'s book entitled "Victorian Celebrities."

[The above two albums will consist of a series of portraits in the new process of these specimens, which equal in their effect the best steel engravings. The books will contain short notices of the subjects of the portraits.

From 755 to end.—A number of Portraits in various styles, including notable colonists, distinguished visitors, &c., &c.

# FRENCH GALLERY.

---

## OIL PAINTINGS.

[NOTE.—The numbers begin on the left-hand side of the Eastern archway, separating this gallery from that of Belgium. The distinctions of each artist, printed in small type and in square brackets under the pictures, refer to the awards of the Paris *Salon*.]

- 1 "Creek of the Claire, Isle of Noir-moutier, Vendée" ... ... *E. V. Bourgeois*  
[Medallist, third class, 1885.]
- 2 "The Milliner" ... ... ... *Mdme. H. Fleury*  
[Hon. mention, 1880.]
- 3 "Zuleika" ... ... ... *J. C. Aviat*  
A Houri in a Turkish harem.  
[Medallist, third class, 1887.]
- 4 "The Reconciliation" ... ... *Emile Bayard*  
[Chevalier of the Legion of Honour.]

This is the *dénouement* of the little drama which is being enacted in No. 85, on the other side of the archway, and must be studied in connection with it. The two pictures are among the best work in the gallery, considered from the point of technical merit. They are the originals of the famous and well-known prints called "The Duel" and "The Reconciliation." Two young and fair Parisiennes, attired in the latest Parisian mode, have sought the "woods of Boulogne" to settle with the rapier an affair of honour. They are stripped to the waist, a custom in duelling between soldiers, which the two women are ridiculously imitating. It is perhaps this circumstance which has possessed the chief attraction for the artist to exercise his great powers upon.

- 5 "Little Neighbours" ... ... *H. Bonnefoy*  
[Med., third class, 1880; second class, 1884.]
- 6 "Hebe" ... ... *Mdme A. Salles-Wagner*  
Hebe was the cup-bearer of the Gods on the heights of Olympus. The name signifies perpetual youth.
- 7 "The River Tarn at Peyre" ... *G. C. Garaud*  
[Hon. mention, 1880.]
- 8 "The Coquette" ... ... *Mdme F. Fleury*  
[Hon. mention, 1880.]
- 9 "Normandy Washerwomen" ... *P. E. Barton*  
On equal standing in luminosity, air, and freshness, with the English school of realistic landscape.

10 "Portrait of Madame Sara Bernhardt" ... ... ... *L. E. Tournier*  
 [Med., third class, 1885; Grand Prix, Rome, 1881.]  
 The famous actress who has earned the epithet of "The Divine Sarah."

11 "School Workshops in the Paris Communal Schools" ... ... ... *Trumpene*  
 [Medal, third class, 1884.]  
 An interesting subject, showing a "School Workshop in the Paris Communal Schools," where all the village children, in accordance with the French State-school system, are being instructed by practical tradesmen in the use of the elementary tools of carpentry and joining—a technical education which Victoria might well imitate.

12 "A Study" ... ... ... *H. Martin*  
 [Medal, first class, 1883.]

13 "Calm at Sea" ... ... ... *H. E. Cross*

14 "A Study" ... ... ... *H. Martin*  
 [Medal, first class, 1883.]

15 "A Farm at Le Choisel, Seine-et-Marne" ... ... ... *E. P. L. Serrier*  
 Seine-et-Marne is one of the *departments*, or counties, of France, where the River Marne flows into the Seine.

16 "The Arrival" ... ... ... *Destrem*  
 [Medal, third class, Paris Salon, 1879; second class, 1886.]  
 A clever study; the boy with the lantern going out to look for "the arrival."

17 "Banks of the Loire at Montigny" ... *A. Defaux*  
 [Medal, second class, 1875; gold medal, Melbourne, 1880.]

18 "Chickens around a Cart" ... *A. Durst*  
 [Medal, second class, 1884.]

19 "Wall-flowers" ... ... ... *P. Huas*

20 "Wine Press at the Vineyard of Bon-garçon, at Châtel Guyon" ... *C. E. Frere*  
 [Medal, third class, 1883.]  
 An interesting and vigorously-painted work.

21 "Waking Up" ... ... ... *T. Lobrichon*  
 [Medal, 1868; second class medal, 1882.]  
 The two ruddy, chubby little babies waking up, with their arms locked round each other, as they hang amid a bower of roses in a garden swing, are very beautifully modelled and painted to form a decorative panel. The copyright of the picture was purchased by the *Illustrated London News*, and it was reproduced by that paper as their almanac sheet for 1888.

22 "Arab Prisoner in the Isle of Ste. Marguérite" ... ... ... *E. Berne-Bellecour*  
 [Medals, 1869; first class, 1872.]  
 A reminiscence of the Algerian Campaign.

28 "Mylitta" (Study of a Head) ... *G. Rochegrosse*  
 [Medal, third class, 1882; second class, 1883, and *prix du Salon* same year.]

24 "Glory and Love" ... ... ... *H. P. Delanoy*  
 [Medal, third class, 1879.]

25 "Wild Flowers" ... ... ... *Mdlle. L. A. Lagrost*

26 "Shores of the Lake of Geneva" ... *F. Vuagnat*  
 [Medal, Sydney, 1879; Melbourne, 1880.]

27 "Ploughing" ... ... ... *A. Moutte*  
 [Medals, third class, 1881; second class, 1882.]

28 "The Young Haymaker" ... ... ... *F. A. Delobbe*  
 [Medals, third class, 1874; second class, 1875; Sydney, 1879.]

29 "A Grasshopper" ... ... ... *P. Huas*  
 The old French fable by La Fontaine says that the grasshopper (*la cigale*) came to the ant (*le fourmi*) in winter, starved out and seeking food. "What did you do all the summer?" asked the ant. "Oh," says the grasshopper, "I played and sang in the merry sun in the woods." "Well," replied the ant, "you may dance now." The fable has taken the fancy of a multitude of painters for nearly a century, and they represent *la cigale* (the grasshopper) as a gay and careless maiden, or else as shivering with cold. In French galleries "grasshoppers" are asthick as in English meadows in June.

30 "Modesty" ... ... ... ... *T. Lobrichon*  
 [Medal, 1868; medal, 1882.]

31 "Animals Drinking" ... ... ... *F. Vuagnat*  
 [Medal, Sydney, 1879; Melbourne, 1880.]

32 "Spring" ... ... ... *Mdlle. Marie Mathieu*

33 "At the Florist's" ... ... ... *A. Grivolas*  
 [Mention, 1884.]

34 "A Corner of the Farm at Maurepas,  
 Seine-et-Oise" ... ... ... *H. Job* (*usually called  
 Jobard*)  
 [See note to No. 15.]

35 "Haymaking" ... ... ... *T. Deyrolle*  
 A very conscientious and remarkable work.

36 "Andromeda" ... ... ... *E. Sain*  
 [Medal, 1886; third class medal, 1875.]  
 The wife of Cepheus offended the sea-nymphs by her presumption in setting herself before them in point of beauty. Neptune sympathised with them, and laid waste Ethiopia by an inundation and a sea-monster. The oracle of Ammon declared that to avert this havoc Andromeda, the beautiful daughter of Cepheus, must be exposed chained to a rock. Perseus, on seeing her bound, was smitten with love for her, and on condition of receiving her in marriage, he attacked and killed the monster, and released Andromeda.  
 [The scene has been localised at Joppa, where the marks of the chains were to be seen on a rock.]

37 "The Young Victim" ... ... *D. U. Maillart*  
 [Grand Prix, Rome, 1864; medal, 1870; second class medal, 1873; medals, Exhibitions-Vienna and Amsterdam.]  
 The ivy was the wreath of Bacchus, and victims sacrificed to him were crowned with it.

38 "Oaks near the Racecourse, Auteuil" *L. Gaillard*

39 "Charity" ... ... ... *O. E. Mangeant*  
 [Mention, 1882; hon. mention in the French Salon.]  
 The treatment is not in accord with English taste, nor can any beauty be found in the nudity or the technique. But it is probably intended to serve as a decorative panel in the ante-room of a hospital.

40 "The Red Blouse" ... ... *H. E. Cross*

41 "The Chimney Sweep" ... ... *L. F. Charpentier*

41A "The Child and the Lamb" ... *T. Jourdan*

42 "Glory" ... ... ... *J. A. Rixens*  
 [Third-class medal, 1876; second class medal, 1881.]  
 A rare feature in the collection. It is a mythical idealism in which all sensuous attributes have been annulled by the painter, that they may not detract from the loftiness of his aim, or the purity and beauty of his conception. World-worn and weary, the poet-musician has fallen into the faint stupor of death at the moment when the last chord has been added to the harmony expressed on the fallen roll at his feet. One hand still lovingly lingers on the keys of the organ; the other, which is superbly modelled and expressed, has fallen listless at his side. Over him in his last sweet dreamy reverie hovers the beautiful angel—Glory. Above his head she holds the wreath of bays he has won, while her kiss of comfort is lovingly expressed on his forehead. The picture may be free and slight in execution, but the allegory is finely conceived.

43 "Cascades at Cerney-la-Ville" ... *G. C. Garand*  
 [Mention, 1881.]

44 "Repentance" ... ... ... *H. Martin*  
 [Medal, first class, 1883.]  
 "One more unfortunate weary of breath."

45 "On the Alert" ... ... ... *L. Courturier*  
 [Medal, third class, 1881.]

46 "Evening at Morsalines, La Manche" *M. J. Iwill*  
 La Manche is a department of France bordering the English Channel, which also goes by the same name in French. The word signifies "a sleeve," or channel.

47 "Normandy Pastures—Morning" ... *L. Barillot*  
 [Medal, 1880; medal, second class, 1884; third class, Melbourne, 1880.]  
 A favourite painter of such subjects. The work is very dewy and fresh, and the action of the meek-eyed cow is well caught.

48 "Apple Trees at the Loysel Farm" *P. Colin*  
 [Medal, third class, 1875.]

49 "Winnowing in Brittany" ... *Mdle. Louise Landre*

49A "Sheep Drinking" ... *T. Jourdan*

50 "Oranges" ... *Mdle. C. Rouch*

51 "Chickens in a Meadow" ... *A. Durst*  
 [Medal, second class, 1884.]

52 "Sea View at Dielette" ... *O. Cheron*

53 "At the Gulf of Juan" ... *E. Berne-Bellecour*  
 [Medal, 1869; first class medal, 1872; medal, Paris Exhibition, 1878.]  
 A painter who excels in putting much matter on little canvas.  
 [See also No. 22.]

54 "Study of Pottery" ... *Mdle. L. Landre*  
 [Diploma, third order, Melbourne.]

55 "Italy" ... *C. Landelle*  
 [Medal, first class, 1848; Paris Exhibition, 1855.]  
 Know'st thou the land where flowers the citron-bloom,  
 And golden orange glows in leafy gloom?  
 A soft wind flutters from the fair blue sky,  
 Still stands the myrtle and the laurel high;  
 Know'st thou the land?  
 —*Goethe's Mignon*.

Landelle is a famous master, and this is a good example of him.  
 Compare it with the companion picture, No. 64.

56 "A Painter's Studio" ... *E. R. Menard*  
 [Mention, 1887.]

57 "The Shepherd's Bed" ... *H. Bonnefoy*  
 [Medal, third class, 1880; second class, 1884.]

58 "Sabine Peasant" ... *L. E. Fournier*  
 [Grand Prix., Rome, 1881; medal, third class, 1885.]

58A "Sheep on Bank of Durance" ... *T. Jourdan*

59 "Assunta" ... *E. Sain*  
 [Medal, 1866; third class, 1875.]

60 "The Wet Nurses' Bench at the  
 Orphanage of St. Valéry" ... *P. L. Delange*

It seems a pity that such good work and strong powers should be lavished on a somewhat repulsive subject. Still there are some who find poetical *motif* in the picture, and point to the painter's design in contrasting the mere listless animalism of the woman on the bench with the compassionate humanity of the Sisters of Mercy, whom he desires to represent as the real "mothers" of the motherless.

61 "Woman at a Well" ... *C. Beauverie*  
 [Medal, third class, 1877; second class, 1881.]

62 "Recollections of Malmaison" ... *The late H. Viger*  
 The picture is a group of miniature portraits illustrating the palmy days of Napoleon's First Consulship. The portraits, beginning from the left, are those of Emilie de Beauharnais (Mdme. de Lavalette), Julie Clary (Mdme. Joseph Buonaparte), Pauline (widow of Leclerc), Devaux (maid of honour), Mdme. de Lucay (maid of honour), Buonaparte (First Consul), Joséphine (Madame Buonaparte), Hortense (Mdme. Louis Buonaparte), Caroline (Mdme. Murat), Mdme. Darberg (maid of honour).

63 "The Valley of Optevoz" ... *C. Beauverie*  
 [Medal, third class, 1887; second class, 1881.]

64 "Algerian Girl Playing the Darbouka" *C. Landelle*  
 [Medal, first class, 1846; third class, Exhibition, Paris, 1855.]  
 The Darbouka is an Arabian musical instrument.  
 [See note to No. 55.]

64A "The Connoisseurs" ... ... *T. Jourdan*

65 "Christmas Fare" ... ... *Mdle. Julie Crouan*

66 "The Forest of Fontainebleau" ... *H. Defaux*  
 [Medal, third class, 1874; second class, 1875; gold medal, Melbourne, 1880.]

67 "Chrysanthemums" ... ... *Mdle. Julie Crouan*  
 The best flower study in the gallery.

68 "Taking Shelter from the Storm" ... *T. Jourdan*

69 "Spring" ... ... *Paul T. Poirier*

70 "Mill of La Croux" ... ... *Olivier Cheron*

71 "Around the Fountain" ... ... *J. Richomme*  
 [Medals, 1862 and 1863.]

72 "Child and Goats" ... ... *D. U. N. Maillart*  
 [Grand Prix, Rome, 1864; medal, 1870; medal, second class, 1873; medals Exhibitions of Vienna and Amsterdam.]

73 "Sea Fish" ... ... ... *Dominique Rozier*  
 [Medals, third class, 1876; second class, 1880.]  
 Still life is, of course, thoroughly "académie," and therefore truly French. The study of mussels and seafish is good enough for an old Dutch master.

74 "In the Snow" ... ... ... *C. E. Frere*  
 [Medal, third class, 1883.]  
 This picture strongly resembles the "Death of Coco," in our National Gallery.

75 "Paquita" ... ... ... *A. M. Lahaye*  
 [Medal, third class, 1886.]

76 "Roses and Butterflies" ... ... *E. H. Laporte*  
 [Third class certificate, Melbourne, 1880.]  
 E. H. Laporte will be remembered by his very popular painting of the Levite's wife in 1880-81, which obtained for him the third-class certificate of the Melbourne Exhibition. This is one of the few works of all the nude studies which, with its cupids and roses, have any pretensions to prettiness or pleasantness.

77 "Tropical Fruit" ... ... *Arice du Buisson*

78 "Tropical Fruit" ... ... *Arice du Buisson*

79 "Tropical Vegetables" ... ... *Arice du Buisson*  
[Medal, Col. and Indian Exhibition, London, 1886.]

80 "Cemetery on the Sea Shore" ... *P. E. Berton*  
[Hon. mention, 1885.]

81 "The Tops of the Briars (Isle of Noirmoutier, Vendée)" ... *E. V. Bourgeois*  
[Medal, second class, 1885.]

82 "Summer" ... ... *E. A. Guillon*  
A picture exhibited in the Paris Salon in 1886.

83 "The First Rendezvous" ... ... *E. Legeune*  
Two lovers meeting for the first time after "engagement."

84 "Evening Effect" ... ... *E. R. Menard*  
[Mention, 1887.]

85 "An Affair of Honour" ... ... *Emile Bayard*  
[Chevalier of the Legion of Honour.]  
[See note to No. 4.]

86 "Entering the Bath" ... ... *Mdle. M. Arosa*  
This picture hangs in the recess opposite the photographic pavilion, at the other end of the gallery. It is the largest nude figure of the collection, but it has no pretensions as a composition, and merely represents an undressed woman stepping into the bath at the massage establishment of Dr. Beni-Barde.

## WATER-COLOURS AND PRINTS.

[NOTE.—These will be found, commencing to the left of the doorway, opposite Messrs. Johnstone and O'Shannessy's Pavilion.]

87 "House at Chateaudun" ... ... *E. S. Chastel*  
Water-colour.

88 "The Heroes of the Village" ... ... *Doret E. Mathey*  
Etching, after Munkacsy.  
(Medal, third class, 1883; second class, 1887; Amsterdam, 1883; Antwerp, 1885.)

89 "Honfleur" ... ... ... *M. Courant*  
(Medal, 1870; second class, 1887.)

90 "Low Tide at Havre de Pas, Jersey" *Mme. G. Gauthier*  
Water-colour.

91 "Mignon" ... ... ... *A. Lamotte*  
After Jules Lefebvre.  
(Medal, third class, 1877; second class, 1880; first class, 1883; Amsterdam, 1883.)

92 "Visit of the Baby" ... ... *C. L. Country*  
(Medal, 1868; third class, 1874; second class, 1875; honour medal, 1887.)

93 "Jesus in the Garden of Olives" ... *A. Bida*  
(Medal, second class, 1848; first class, Exhibition, 1855 and 1867.)

94 "Hollow Road at Montmorency" ... *A. Dornois*

95 "For Father's Birthday" ... ... *F. A. Laguillermie*  
Etching, after Munkacsy.  
(Medal, second class, 1878.)

96 "Stranded Boats" ... ... *M. Courant*

97 "The Two Families" ... ... *F. A. Laguillermie*  
Etching, after Munkacsy.  
(Medal, second class, 1887.)

98 "Beau Bassin, Mauritius" ... ... *Arice Du Buisson*  
Water-colour.

99 "Setting Sun at Oban, Scotland" ... ... *Mme. G. Gauthier*

100 "The Graffard Hall" ... ... *A. Lunois*  
Lithograph, after Berand.  
(Medal, third class, 1883; second class, 1887; Amsterdam, 1883.)

101 "Portrait of Helen Fourment" ... *Charles Louis Country*  
Etching, after Rubens.  
(Medal, 1868; third class, 1874; second class, 1875; Chevalier of the Legion of Honour, 1881; medal, 1887.)

102 "The Quarrel" ... ... ... *F. Bracquemond*  
Etching, after Meissonier's celebrated picture.  
(Medal, 1868; second class, 1872; first class, 1881; honour medal, 1884.)

103 "David" ... ... ... *F. Bracquemond*  
Etching, after Gustave Moreau.  
(Medal, 1868; second class, 1872; first class, 1881; honour medal, 1884.)

104 "Charlotte Corday" ... ... ... *J. Letoula*  
(Medal, third class, 1884.)

105 "The Great Grandmother" ... ... *J. Letoula*  
(Medal, third class, 1884.)

106 "The Hemicycle of the School of Fine Arts, Paris" ... ... ... *L. L. Chapon*  
Wood-engraving, after Paul Delaroche.  
(Medal, London, 1866; London and Vienna, 1872 and 1873.)

107 "The Taking from the Cross" ... *A. Bida*  
(Medal, second class, 1848; first class, Exhibition, Paris, 1855 and 1867.)

108 "Westminster Bridge" ... . . . *F. Buhot*  
 Etching.  
 (Medal, third class, 1888.)

109 "The Months" ... . . . . . *A. Jacquet*  
 Engraving, after Cabanal.  
 (Medal, third class, 1877; second class, 1881; first class, 1884.)

110 "Westminster Palace" ... . . . . . *F. Buhot*  
 Etching.  
 (Medal, third class, 1880.)

111 "Michael Angelo Sleeping" ... . . . . . *A. Bida*  
 (Medal, second class, 1848; first class, Paris Exhibition, 1855 and 1867.)

112 "The Last Moments of Mozart" ... . . . . . *A. E. Mathey-Doret*  
 Etching.  
 (Medal, third class, 1883; second class, 1887; Amsterdam, 1883.)

113 "Christ before Pilate" ... . . . . . *C. A. Waltner*  
 Etching, after Munkacsy.  
 (Medal, 1876; second class, 1874; third class, Paris Exhibition, 1878; first class, 1880; honour medal, 1882.)

114 "The Annunciation to the Shepherds" *M. H. F. Rapine*

115 Portrait of Carl Vernet ... . . . . . *A. Jacquet*  
 After Lépicié.  
 (Prix de Rome, 1870; medal, third class, 1877; second class, 1881; first class, 1884.)

116 "The Fisherman's Wife" ... . . . . . *A. Lunois*  
 Lithograph, after U. Butin.  
 (Medal, third class, 1883; second class, 1887; Amsterdam, 1883.)

117 "Animals on the Banks of a River" ... . . . . . *L. Barillot*  
 Water-colour.  
 (Medal, 1880; second class, 1880.)

118 "Eve" ... . . . . . *L. L. Chapon*  
 Wood-engraving, after Armand Berton.  
 (Medals, 1866; London, 1872; Vienna, 1873.)

119 "Bas Reliefs of the Arch of Titus" ... . . . . . *A. Dornois*

120 "Bas Reliefs of the Arch of Titus" ... . . . . . *A. Dornois*  
 Two charcoal drawings.

121 "End of the Harbour" ... . . . . . *M. Courant*  
 (Medal, 1870; second class, 1887.)

122 "Scene at Seine-et-Marne" ... . . . . . *A. Allongé*  
 Water-colour.  
 (Mention, 1882; medal, Sydney, 1879.)

122A "Under the Shade" ... ... *A. Allongé*  
 Charcoal drawing.  
 (Mention, 1882; medal, Sydney, 1879.)

123 "Recollections" ... ... *A. Lamotte*  
 Engraving, after Chaplin.  
 (Medal, third class, 1877; second class, 1880; first class, 1883; medal, Amsterdam, 1883.)

124 "Milton Dictating *Paradise Lost* to  
 his Daughters" ... ... *C. L. Country*  
 Etching.  
 (Medal, 1868; third class, 1874; second class, 1875; honour medal, 1887.)

---

## SCULPTURE.

[NOTE.—The Sculpture will be found arranged up the middle of the room, commencing at the west end.]

125 "Page" ... ... ... *E. C. Houssin*  
 (Medal, third class, 1887.)

126 "Fishing Boy" ... ... ... *Mde. A. Vasselon*  
 (Medal, third class, 1873; second class, 1876; Melbourne, 1880.)

127 "Fiociniere" ... ... ... *L. E. Longepied*  
 The Fish-speaker.  
 (Medal, third class, 1880; first class, 1882; Salon, 1882; Amsterdam, 1883; Antwerp, 1885.)

128 "Spring" ... ... ... *E. Chatrousse*  
 (Medals, 1863, 1864, 1865; Knight of the Legion of Honour, 1870.)

129 "Love, the Conqueror" ... ... ... *G. Michel*  
 (Medal, second class, 1875.)

130 "The Kiss on Horseback" ... ... *A. J. Le Duc*  
 (Medal, third class, 1879.)

131 "Abandoned" ... ... ... *V. A. Basket*  
 (Medal, third class, 1882; second class, 1886.)

132 "A Canaanitish Woman" ... ... *Jules Blanchard*  
 (Medals 1866, 1867, 1873.)

133 "Reading" ... ... ... *E. Chatrousse*  
 (Medal, 1863, 1864, 1865.)

134 "Page" ... ... ... *E. C. Houssin*  
 (Medal, third class, 1887.)

135 "Liberty Enlightening the World" *A. Bartholdi*  
 This is a terra-cotta replica of the clay sketch for the colossal statue erected on the island at the river entrance to New York harbour, and bearing aloft an electric light which illuminates the sea for many miles round.

136 Twenty Cameos, in one frame ... *Auguste Alfred Vaudet*

- a* La Fontaine, chev , Sardonyx
- b* Socrates, chev , Sardonyx
- c* Egyptian Head, Sardonyx
- d* Cuvier, chev , Sardonyx
- e* Moliere, chev , Sardonyx
- f* Je la tiens (I have her), statuette, Sardonyx
- g* Dance, Sardonyx
- h* Portrait of Wm. R. (wax work)
- i* Terspsichore and Erato, Sardonyx
- j* Je la tiens (I have her), model in wax
- k* Shakespeare (antique stone)
- l* Lord Byron (antique stone)
- m* Virgil, chev , grenat
- n* Artist, by himself
- o* Woman's Head, 16th century
- p* Sappho and Cupid (wax model)
- q* Moli re, Sardonyx, relief
- r* Medusa, gilt plaster cast
- s* Hebe, Oriental Sardonyx
- t* Homer, chev , grenat

(Medal, third class, 1870.)

137 "The Triumph of Amphitrite," imitation of old Tapestry ... ... *Madame Crivelli*

Work by a pupil of Madame Mouchette, who has introduced the practice of this art into Victoria.

---



---



---

## SPECIAL EXHIBITION

FROM THE

---



---

## SÈVRES NATIONAL MANUFACTORY.

---

ORIGINALLY established at Vincennes by virtue of a decree of the Royal Council which met at the camp of Boost on the 24th of July, 1745, the manufacture of Sèvres porcelain was organised in the first place by a company of capitalists who were almost exclusively interested in farming. This company, founded under the patronage of the Comptroller-General of Finances, by his brother, the Marquis Orry de Fulvy, was re-organised on the death of the latter in August, 1753. The King took a third share in it, and authorised the manufactory, which they were obliged to transfer afterwards to Sèvres, to take the title of Royal Porcelain Manufactory of France, and to mark all its productions with this cypher.

In 1759 disputes arose between the Royal Commissioner and the company, who, rightly or otherwise, showed themselves but little satisfied with the financial results obtained. An inquiry was instituted, and finally the King, upon the advice of his council, reimbursed those interested, and remained sole proprietor of the manufactory, to which he granted an annual subsidy of 96,000 livres.

At this period the manufacture of porcelain was exclusively confined to the products of artificial (or French) porcelain, commonly known as *porcelaine tendre* (soft porcelain). The various attempts to manufacture *porcelaines*

*kaoliniques*, or hard porcelain, similar to those which came from China and Japan, or which were imported from Germany, notably from Meissen, had failed, owing to the absence of the original material (*kaolin*), which was not yet known in France. It was in 1765 that the first traces of it were discovered near Alençon, and only in 1768 that Macquer, the celebrated chemist attached to the manufacture, was able to recognise the magnificent deposits of Saint Yrieix, the accidental discovery of which was due to the wife of a poor surgeon named Darnet.

From this moment forward the manufacture was entirely modified. For another fifteen years hard and soft porcelain were made simultaneously; but at the close of the century, especially on the accession of Brongniart to the directorship, the manufacture of the latter was entirely abandoned, and was only resumed in 1850 by Ebelmen.

The manufacture of Sèvres, which has belonged to the State since its acquisition by Louis XV., may be regarded as a school of the Ceramic art without a rival, and which, since its foundation, has materially contributed to the advancement of the porcelain industry in France. It was at Sèvres that the first trials of baking the porcelain by coal heat were made, and that the methods of *running* were instituted, by which alone are produced cups as thin as an egg-shell, or colossal pieces such as the great Vase of Neptune, which figured in the Universal Exhibition of Paris in 1878. It is to the incessant researches of scholars and artists who succeeded that the Ceramic industry is indebted for the *pastes*, coloured by means of metallic oxides, which resist the high temperature of the furnace; the applications of white paste on a coloured background, which by transparency produce such remarkable cameo effects; the applications of translucent enamels on soft porcelain; the colours of *demi-grand feu*; the modelled gold, and so many other varieties by which private industry has always benefited.

### LIST OF SÈVRES PORCELAIN EXHIBITS.

- 1 Egg Vase—  
Pink ground, blue ornaments by Guillemin
- 2 Water Jug—  
Of Etruscan design, grey ground, handles in bronze
- 3 Potiche Vase, A.B. (second size)—  
Grey ground, storks in paste by Avisge
- 4 Etruscan Pail—  
From the Museum; yellow ground, flowers and birds, by Mérigot
- 5 Etruscan Vase—  
From Naples; grey ground, ornamented in enamel, figures in gold in blue cartels by Faillot
- 6 Doccia Vase—  
Blue ground, ornamented in gold, mounted on carved bronze
- 7 Gubbio Vase—  
Green ground, with ornaments by Brunet, in black, with a green cover
- 8 Theodore de Bry Vase—  
White ground, ornaments in blue and gold
- 9 Flower Pot Vase, A.B.—  
St. green ground, shooting and fishing scenes by Doat
- 10 Stephanus Vase—  
Deep red ground, landscape in gold by Hallion
- 11 Stephanus Vase—  
Yellow ground, gold filaments; Howdon Vase, blue ground, fancy ornaments, gold filaments
- 12, 13 Two Delafosse Vases—  
Salmon ground, landscape by Brunel

14, 15 Two Turpinkan Vases—  
Coloured ground, stand in bronze

16, 17 Two Vases of the Persian bottle shape—  
First size, pink ground, with brown bands and gold filament

18 Chinese Bouquet Holder—  
Cut work ; ground, green and gold

19 Rivoli Cup—  
White ground, gold ornaments

20 Urbino Cup—  
Pink ground, ornaments in ruby enamel

21 Bust of the Republic, by Carrier-Belleuse

22 Cup—  
Blue ground, gold filaments

23 Chinese Coffee Cup and Saucer—  
In network, the meshes filled in with gold

24 Indian Vase—  
Grey ground, ornaments in gold

25 Tarentum Cup—  
Blue ground, gold ornaments ; enamel figures in yellow ground, with gold tracery

26 Tarentum Cup—  
Ornaments in enamel, and figures

27, 28, 29 Three Groups of Children, by Larue

30, 31 Two Figures of Cupid, by Falconnet

32 Figure—  
Bather amid rushes

33 Group—  
Cupid with a grinding-wheel

34 Group—  
Pendant to the above

35 Pedestal—  
Blue ground

36 Ash Tray—  
Gold ornaments ; subject in camaïeu, thrown up with gold

37 Tristan Vase—  
Blue ground, gold filaments

38 Peyre Coffee Pot—  
Figure in camaïeu

39 Sugar Basin

40 Milk Jug. 41 Two Cups and Saucers ; the set decorated by Mdlle. Moriot

42 Ash Tray—  
Blue ground, ornaments in camaïeu, thrown up with gold

43—48 Coffee Service—  
Flowers and birds in colour, by Gely ; consisting of one tray, one coffee pot, one sugar basin, one milk jug, two cups and saucers

49, 50 Two Delhi Vases—  
Blue ground, gold ornaments

51 Larue Vase—  
Brown ground, gold filaments

52 Kin te Techin Vases—  
Ivory ground, gold ornaments ; design—“The Card Party”

53 Kin te Techin Vases—  
White ground

54, 55 Two Lagène Vases—  
Fired ground, bronze stand

56, 57 Two Nola Vases—  
Turquoise ground, mingled with dark blue

58, 59 Two Lagène Vases—  
Pink ground, gold and enamel ornaments

60, 61 Two Fizen Vases—  
Grey ground, ornaments in gold, figures in ised paste

62 A Dutch Cup—  
White ground, gold ornaments

63, 64 Two Saïgon Vases—  
Lapis lazuli ground, lions' heads in gold

65, 66 Two Indian Vases—  
Fired ground, bronze stands

67, 68 Two Chinese (Pekin) Vases—  
Ivory ground, gold ornaments

69, 70 Two Indian Vases—  
Fired ground, bronze stands

71, 72 Two Tripod Vases—  
With cut-out castels by Damousse, ornaments n gold

73 Nola Vase—  
Yellow ground, with friezes in gold and enamel

74 Tea Cup and Saucer, decorated by Peyre—  
Blue ground; border of bell flowers

75 Cup, with Gauffers—  
Gold filaments

76 Fragonard Tea Cup and Saucer—  
Blue ground; a border of bell flowers inside

77 Nola Vase—  
Blue ground; figure in enamel, thrown up with gold

78 Indian Vase—  
Cream ground, gold and coloured ornaments

79 Peyre Tea Cup and Saucer—  
White ground; ornaments in gold and enamel

[NOTE.—See also in the Annexes, later on, an extensive Art Exhibit by the French Education Department, page 171.]

---

[NOTE.—The following exhibit of Engravings, &c., by the late firm of Goupil and Co., is placed in the Balcony of the North Transept, on either side of the Recess of the north end wall. It will be best, however, to take the Belgian Gallery next, page 142.]

## PHOTOGRAVURES, &c.

From Boussod, Valadon and Co. (late Goupil), Paris.

[Represented by W. R. Stevens and Co., the Fine Art Gallery, 21 Elizabeth-street, Melbourne.]

[The numbers are in small black figures on white paper.]

- 1 Specimens of Photogravure
- 2 Specimens of Chromo-typogravure

- 3 "Madame Polichinelle" (coloured photogravure)
- 4 "Madame Harlequin" (coloured photogravure)
- 5 "Symphony" (coloured photogravure)
- 6 Photogravure
- 7 Photogravure
- 8 "The Start for Fishing" (coloured photogravure)
- 9 "The Return from Fishing" (coloured photogravure)
- 10 "The Boarding School" (coloured photogravure)
- 11 Typogravure
- 12 Chromo-typogravure
- 13 Chromo-typogravure
- 14 "The Flowers" (fac-simile of water-colour)
- 15 "The Jewels" (fac-simile of water-colour)
- 16 "The Double Star"
- 17 "The Singing Lesson" (photogravure)
- 18 Chromo-typogravure
- 19 "The Poet and the Peasant" (photogravure)
- 20 "Spring Blossoms" (photogravure)
- 21 "Coal Barges off Rotherwick" (coloured photogravure)
- 22 "Banks of the Medway" (coloured photogravure)
- 23 "Music, Sacred and Profane" (photogravure)
- 24 "The Arrival of the Bride" (photogravure)
- 25 "September" (photogravure)
- 26 "The Dancing School" (photogravure)

[NOTE.—For the next numbers, cross to the other side.]

- 27 "The Month of May"
- 28 "Elizabeth Jacobs" (proof etching on vellum)
- 29 "Regina" (proof etching on vellum)
- 30 "The Sea-gulls' Rock" (coloured photogravure)
- 31 "Before the Storm" (coloured photogravure)
- 32 "Women and Children First" (photogravure)
- 33 "The Court Ladies' Bath" (photogravure)
- 34 "The Missing Boat" (coloured photogravure)
- 35 "The Night Patrol" (proof etching, on Indian paper)
- 36 "The Lifeboat" (photogravure)
- 37 "The Bully" (water-colour)
- 38 "Chatting" (water-colour)
- 39 Chromo-typogravure
- 40 "An Offer of Marriage" (photogravure)
- 41 "A Prior Attachment" (photogravure)
- 42 "The Captive" (coloured photogravure)
- 43 "The Wedding" (coloured photogravure)
- 44 "The Christening" (coloured photogravure)
- 45 Photo-typogravure
- 46 "Triumph of Ariadne" (photogravure)
- 47 Chromo-typogravures
- 48 Photo-typogravures
- 49 Photo-aquatints
- 50 "Variations on a well-known Theme"
- 51 "Symphony"
- 52 "Water-nymph"
- 53 Glass Show Case, containing Illustrated Volumes—Figaro  
Salon, Cendrillon, Barbe Bleu, &c.
- 54 Glass Show Case, containing Illustrated Volumes—English  
Art, Evangeline, Holbein, &c.

[NOTE.—Go now to Statuary on page 149.]

# BELGIAN GALLERY.

---

[NOTE.—Entering the Belgian Gallery by the Archway leading from the French Gallery, the Visitor will find the numbers beginning at the left hand bottom corner, at the side of the farther doorway at the East end.]

## OIL PAINTINGS.

1	“The Flower Girl of Trieste”	...	<i>Jean Portaels</i>
2	“Sheep”	...	<i>Corneille Van Lemputten</i>
3	“The Fisherman’s Daughter” (Holland)	<i>Henry Bouree</i>	
4	“Instruction at the Veterinary School, Brussels”	...	<i>Emile Seeldrayers</i>
5	“The Fencing Lesson”	...	<i>Louis Van Egelen</i>
6	“A Woman Cutting Cabbages”	...	<i>F. M. Van Aeker</i>
7	“Edge of a Wood” (landscape)		<i>Ferdinand Andriaenssens</i>
8	“Gladiolus”	...	<i>Jane De Hemptine</i>
9	“A Waterfall in Norway”	...	<i>Hippolyte Van Soom</i>
10	“Wedding Gifts”	...	<i>Désiré De Keghel</i>
11	“The Pond” (evening)	...	<i>Henry Rul</i>
12	“Entering a Gondola”	...	<i>Jules Van Keirsbilek</i>
	The hansom cab of Venice.		
13	“View of Couvin” (Ardennes)	...	<i>Henry De Franes</i>
14	“The Shoeing Smith”	...	<i>André Plumot</i>
15	“Burght on the Scheldt”	...	<i>Euphrosine Beernaert</i>
16	“Youth”	...	<i>Emanuel Van den Bussche</i>
17	“The Winner of the Race for Oxen in Brasschaat”	...	<i>J. F. Simons</i>
18	“Cornflowers”	...	<i>J. F. Simons</i>
19	“The Willows”	...	<i>Marie De Villermont</i>
20	“The Hollow Road”	...	<i>André Plumot</i>
21	“View near Dinant”	...	<i>Joseph Van Luppen</i>
22	“A Herd of Cows in the Ardennes”	...	<i>J. L. Montigny</i>
23	“Country Love”	...	<i>Jules Van Keirsbilek</i>
24	“Water Carriers” (Venice)	...	<i>Hippolyte Wulfaerd</i>
25	“Two Friends” (Bloodhound and Yorkshire Terrier)	...	<i>Edmond Van der Meulen</i>
26	“Chrysanthemums”	...	<i>Désiré De Keghel</i>
	A very clever bit of work.		
27	“Summer in Brabant”	...	<i>Théodore Baron</i>
28	“The Convalescent”	...	<i>Charles Soubre</i>
29	“Leopold II, King of the Belgians”	...	<i>Portielje</i>
	Exhibited by the Belgian Royal Commission.		

30 "A Shepherd at Rest" ... ... *Henry De Beul*  
 31 "Summer's Morning" (Ardennes) ... *Théodore Baron*  
 32 "Musicians Travelling" (Naples) ... *Hippolyte Wulffaerd*  
 33 "The Lilacs" ... ... *Camilla Triest*  
 34 "The Faithless" ... ... *Théodore Gérard*  
     A disheartened lover, leading her little child, upbraids the faithless  
     bridegroom as he is leaving church.

35 "In the Forest" (Snow) ... ... *Henry Van Seben*  
 36 "Fisherwomen" (Holland) ... ... *Felix Cogen*  
 37 "The Mandolin" ... ... *Georgette Meunier*  
     A favourite musical instrument of the times of the Troubadours.

38 "A Flemish Interior" ... ... *Ernest Slingeneyer*  
     In imitation also of the old Flemish Masters.  
     Chairman of the Belgian Fine Arts Committee, Centennial  
     International Exhibition, Melbourne; Commander of the Order  
     of Leopold; Commander of the Legion of Honour.

39 "The Fish Market at Genoa" (Italy) ... *Jacques Carabain*  
 40 "At Prayer" ... ... ... *Emile Delpérée*  
     Knight of the Order of Leopold.

41 "Outside the Divorce Court" ... ... *Auguste Bourrotte*  
     A fair respondent interviews counsel as he is leaving the court.

42 "Consolation" ... ... ... *Edgard Farasyn*  
     A pretty nursery piece; baby wiping her sister's eyes to console  
     her for her broken tea-things.

43 "Autumn's Evening Fogs" (Ardennes) *Théodore Baron*  
     Knight of the Order of Leopold.

44 "Home in the Campine" ... ... ... *Stanislas Boudry*  
 45 "A Ploughman at Rest" ... ... ... *Charles Tschaggery*  
     The artist will be remembered as the painter of the thrilling  
     picture of "The Stable on Fire," purchased at the 1880 Exhibition  
     for the South Australian National Gallery.

46 "A Sylph" ... ... ... *Emile Claus*  
     Rather a ballet dancer.

47 "At Rest" ... ... ... *Auguste Dael*  
     Troupe of dancing girls resting during the interlude.

48 "View in the Neighbourhood of Bergen" *Hippolyte Van Soom*  
 49 "Hunting Scene" ... ... *Joseph Van Severdonck*  
 50 "Still-life" ... ... *J. M. Ryssens de Lauw*  
 51 "Waiting" ... ... ... *Ernest Slingeneyer*  
     [See note on this Artist in No. 38.]

52 Landscape—"The Downs" (Campine) *H. G. E. Hoorickx*  
 53 "Bouquet of Pinks" ... ... *Jean De Hemptine*  
 54 "Chlaoutchia Conjuring in a Harem"  
     (Algery) ... ... ... *J. B. Huysmans*

55 "Before St. Peter's Church" (Rome) *André Hennebiciq*

A scene on the steps of the great cathedral of St. Peter. The English tourists to the left may be noticed examining with their glasses the sculpture of the façade, not visible in the picture; on their right, and down below in the right-hand foreground, are the footmen and lackeys, taking their holiday with the same independent freedom as their masters. The only thing, besides the steps, to indicate the neighbourhood of the cathedral is a procession of monks, of which we just catch a glimpse through the crowd.

Knight of the Order of Leopold.

56 "In the Snow" ... *Edmond De Pratere*

The Boulevards in Brussels.

The artist will be remembered as the painter of the famous similar scene of "Horses in the Snow," exhibited at the exhibition of 1880-81, and purchased for the South Australian Art Gallery.

Knight of the Order of Leopold.

57 "Cows Drinking" ... *Edmond De Pratere*58 "View of Cordova" ... *F. A. Bossuet*

A Spanish town on the River Guadalquivir.

Commander of the Order of Leopold.

Not for competition.

59 "The Gate of Anderlecht, Old Brussels" (1600) ... *Victor Verloet*60 "The Hollow Road" ... *Henry De Beul*61 "A Bouquet of Flowers" ... *Georgette Meunier*62 "The Wharf at Doel" (Holland) ... *Frans Van Lemputten*63 "In the Forest" ... *Jaques Janssens*64 "A Spring Harvest" ... *Marguerite Jeanne-Stroobant*

Study of lilies in an old garden hat and a watering pot.

65 "Compulsory Education" ... *Théodore Gérard*

The little truant boy has been returned by his father, the blacksmith, to the authority of the village pedagogue, standing at the steps of the school door.

66 "The Enchantress" ... *Léon Herbo*67 "Marsh in the Campine" ... *E. J. B. Plasky*

Autumn.

68 "Widows and Orphans" ... *Félix Cogen*

A scene at Katwijk, Holland. The women and children of a poor fishing village receiving their dole of charity from the village pastor.

Knight of the Order of Leopold.

69 "Deception" ... *Alexandre Struys*

Has the shy little girl at the old grandmother's side brought her back the wrong change? Perhaps—it is difficult to say.

70 "A Picture of a Stallion" ... *Charles Tschaggenny*

[See note to No. 45.]

## 71 "The Last Days of the Virgin at

Jerusalem" ... *Julien de Vriendt*

After the Saviour's resurrection, His immaculate mother lived in the house of St. John, on the top of the terrace. Thence she could gaze on the temple and its precincts, where her Son had taught; on Calvary, where He suffered; and on the Mount of Olives, whence

He ascended into the heavens. By her side sits James, the brother of the Lord, reading a book of the law and the rolls of the prophets.

Knight of the Order of Leopold.

72 "The Harbour of Iviza" (Balearic Islands) ... ... ... *F. A. Bossuet*  
 Commander of the Order of Leopold.  
 Not for competition.

73 "Leopold I." ... ... ... After Winterhalter. Exhibited by the Belgian Royal Commission.

74 "A Scene of the Spanish Fury at Antwerp, 1576" ... ... ... *Karel Ooms*

A wedding feast was rudely interrupted. Two young persons, neighbours of opulent families, had been long betrothed, and the marriage-day had been fixed for Sunday, the fatal 4th of November. The guests were assembled, the ceremony concluded, the nuptial banquet in progress, when the horrible outrages in the street proclaimed that the Spaniards had broken loose. Hour after hour of trembling expectation succeeded. At last a thundering at the gate proclaimed the arrival of a band of brigands. Preceded by their captain, a large number of soldiers forced their way into the house, ransacking every chamber, no opposition being offered by the family and friends, too few and powerless to cope with this band of well-armed ruffians. Plate chests, wardrobes, desks, caskets of jewellery were freely offered, eagerly accepted, but not found sufficient; and to make the luckless wretches furnish more than they possessed, the usual brutalities were employed. The soldiers began by striking the bridegroom dead. The bride fell shrieking into her mother's arms, whence she was torn by the murderers, who immediately put the mother to death, and an indiscriminate massacre then followed the fruitless attempts to obtain by threats and torture treasures which did not exist. The bride, who was of remarkable beauty, was carried off to the citadel. Maddened by this last outrage, the father, who was the only man of the party left alive, rushed upon the Spaniards. Wresting a sword from one of the crew, the old man dealt with it so fiercely that he stretched more than one enemy dead at his feet; but it is needless to add that he was soon despatched. Meantime, while the party were concluding the plunder of the mansion, the bride was left in a lonely apartment of the fortress. Without wasting time in fruitless lamentations, she resolved to quit the life which a few hours had made so desolate. She had almost succeeded in hanging herself with a massive gold chain which she wore, when her captor entered the apartment. Inflamed, not with lust, but with avarice; excited, not by her charms, but by her jewellery, he rescued her from her perilous position. He then took possession of her chain and other trinkets with which her wedding dress was adorned, and caused her to be entirely stripped of her clothing. She was then scourged with rods till her beautiful body was bathed in blood; but at last—alone, naked, nearly mad—was sent back into the city. Here the forlorn creature wandered up and down through the blazing streets among the heaps of dead and dying, till she was at last put out of her misery by a gang of soldiers.—*Motley's "Dutch Republic"* (Edn., 1868), p. 640.

The picture is perhaps the most horrible in the Exhibition, but one of the very best paintings. It is well suited for a public gallery, but not adapted for the decoration of private houses.

75 "Spring Flowers" ... ... ... *Camilla Triest*

76 "View of Petersheim" ... *Euphrosine Beernaert*  
 77 "Delilah" ... *Césare Dell' Acqua*

"And it came to pass afterwards, that Sampson loved a woman in the valley of Sorek, whose name was Delilah . . . and he told her all his heart, and said unto her, There hath not come a razor upon mine head ; for I have been a Nazarite unto God from my mother's womb ; if I be shaven, then my strength will go from me, and I shall become weak, and be like any other man. . . . And she made him sleep upon her knees ; and she called for a man, and she caused him to shave off the seven locks of his head ; and she began to afflict him, and his strength went from him. And she said, The Philistines be upon thee, Sampson. And he awoke out of his sleep, and said, I will go out as at other times before, and shake myself. And he wist not that the Lord was departed from him. But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass ; and he did grind in the prison house."—*Book of Judges*, chap. xvi.

Probably one of the most fitting conceptions of Delilah that has yet been realised.

78 "The Schoolboys" ... *Henry Van Seben*  
 A game of snowballing.  
 79 "Marine View in Flanders" ... *Théodore Baron*  
 80 "Still Life" ... *J. M. Ryssens De Lauv*  
 81 "The Village of Argentan" ... *Louis Bullerkotten*  
 82 "Autumn in Rainy Weather" ... *E. J. B. Plasky*  
 83 "A Pasturage at Willemsdorp" (Holland) ... *E. Van Damme-Sylva*  
 84 "A Landscape in Flanders" ... *Frans Van Damme*  
 85 "Sheep" ... *Corneille Van Lemputtsen*  
 86 "A Flemish Interior" ... *Mathilde Paulin*  
 87 "The Coquette" ... *Mathilde Paulin*  
 88 "The Heckler" ... *Joseph Van Snick*  
 89 "The Brush-maker" ... *Willem Albracht*

This and No. 88 are two illustrations of life among the poor in the manufacturing districts of the great towns of Europe.

90 "The Old Fish Market in Antwerp" *Edgard Farasyn*  
 91 "Mittenbergen" (Tyrol) ... *Edouard Geelhand*  
 92 "The Duke John IV. and the inhabitants of Brussels in arms, claiming their privileges (1422)" ... *Emile Wauters*

Such scenes were of frequent occurrence in the early history of the Low Countries. It is difficult to trace the story of this particular revolt, but in an old volume, "Histoire Belgique," in antique French, in the Public Library, Jean IV. is given as the Duke of Brabant, in 1422.

Commander of the Order of Leopold, Officer of the Order of the Legion of Honour, Commander of the Order of Merit of Prussia, &c.

[NOTE.—The Belgian pictures are now continued around the west wall of the Northern Transept.]

93 Landscape—"View at Remouchamp" *Joseph Van Luppen*  
 A very beautiful piece of work ; one of the best landscapes in the Belgian Collection.  
 Professor at the Royal Academy of Fine Arts, Antwerp ; Officer of the Order of Leopold.

94 "Men of the Lake Cities" ... *Joseph Gérard*  
 In the distance will be seen, as it were on a pier stretching from the land, the domed huts which were the ancient houses of the men who were known as the "Lake-dwellers" of Switzerland; a race of men of pre-historic times, concerning whom many interesting relics have been found; traces of their villages, which are built on piles, have been discovered below the present level of the waters.

95 "The Docks in Antwerp" ... *Edgard Farasyn*  
 96 "Under a Pin Wood" ... *François Lamorinière*  
 Commander of the Order of Leopold; Professor at the Royal Academy of Fine Arts, Antwerp.

97 "Flowers and Fruits" ... *P. Van Egelen*  
 98 "Cousin, they are listening" ... *Emile Godding*  
 A humorous bit of *genre*.

99 "Where is your Master?" ... *Frans Van Kuyck*  
 100 "Baby and Pussy" ... *Edgard Farasyn*  
 A nursery-piece, which meets with much popularity. The cat especially is beautifully painted.

101 "Orphans" ... *Auguste Bourotte*  
 102 "Good Luck" ... *Mary Gasparoly*  
 103 "Oysters" ... *Désiré De Kegel*  
 104 "Spring" ... *Emile Claus*  
 105 "Eels" ... *Edouard Chappel*  
 106 "A Farmyard" ... *Théodore Verstraete*  
 107 "A Summer Evening" ... *Théodore Verstraete*  
 108 "Interior of a Stable" ... *A. S. Boudry*  
 109 "After Work" ... *Willem Albracht*  
 [See note on No 89.]

110 "Going to School" ... *Fanny Laumans*  
 111 "A Future General" ... *Fanny Laumans*  
 112 "A Woman Reading" ... *A. S. Boudry*  
 113 "On the Beach" (Blankenbergh, Belgium) ... *L. C. M. De Pape*

---

## WATER-COLOURS.

114 "Childish Joys" ... *F. M. Van Acker*  
 115 "A View near Bouillon" (Ardennes) *Victor Uttenschaut*  
 116 "A Winter Scene" ... *Henry Staquet*  
 A clever sketch; wonderfully slight, but making full use of the transparency of the paper.

117 "Interior of a Wood near Brussels" ... *Victor Uttenschaut*  
 118 "A View of Bruges" ... *F. M. Van Acker*

119 Portrait of "Madame Melba," from the Grand Opera of Brussels ... *Emile Wauters*  
 "Madame Melba." This is the operatic name which has been adopted by Mrs. Armstrong, the well-known Melbourne *prima donna*. The likeness will readily be recognised. Done in pastel.  
 Commander of the Order of Leopold and of Merit of Prussia; Officer of the Order of the Legion of Honour, &c.

120 "A Landscape at Calvoet" ... *Henry Staquet*  
 121 "A Corner of the Grande Place, Brussels, by Electric Light" ... *Louis Titze*  
 122 "A Potato Cleaner" ... *F. M. Van Acker*  
 123 "Place Royale, Brussels" ... *Louis Titze*

---

## ENGRAVINGS AND ETCHINGS.

124 "A Frame with Portraits from Nature" *A. M. Danse*  
 125 "A Monk at Prayer" (after Memling) *A. M. Danse*  
 126 "A Portrait of the Wife of Moreel" (after Memling) ... *L. J. Greuse*  
 127 "An Etching of Rubens" (after Rubens) *A. M. Danse*  
 128 "A Bull's Head" (after Verwée) ... *A. M. Danse*  
 129 "St. Jean" ... *L. J. Greuse*  
 130 "Sunset" (after Den Duyts) ... *A. M. Danse*

---

## SCULPTURE.

[NOTE.—The Sculpture will be found ranged up the middle of the Belgian Main Gallery.]

131 "The Pigeons of St. Mark" ... *Charles Brunin*  
 A souvenir of Venice.  
 132 "The Lark's Song" ... *Charles Brunin*  
 133 "Winter" ... *Polydore Comein*  
 A bronze statuette.  
 134 "The Young Mother" ... *Polydore Comein*  
 A bronze statuette.  
 135 "The Reproof" ... *Polydore Comein*  
 A bronze statuette.  
 136 "A Mother" ... *C. A. Fraikin*  
 Marble.  
 137 "Love Asleep" ... *C. A. Fraikin*  
 Marble.  
 138 "Bust of Venus Anadyomene" ... *C. A. Fraikin*  
 Marble.  
 139 "The Sawyer" ... *Antoinette Koch*  
 Plaster cast.  
 140 "Cinderella" ... *Ed. F. Lefèvre*  
 Bronze statue.

141	“The Lesson”	...	...	Alphonse Van Beurden
	Bronze group.			
	Professor at the Academy of Fine Arts, Antwerp.			
142	“Bust of a Man”	...	...	L. P. Van Biesbroeck
	Bronze.			
143	“Crécencia”	...	...	L. P. Van Biesbroeck
	Bronze bust.			
144	“Isha” (Eve)	...	The late J. F. Van den Kerckhove	
	Marble. Exhibited by the sculptor's son.			
145	“Hope”	...	...	Frans Van Luppen
	Marble bust.			
146	“Joyous Innocence”	...	...	Frans Van Luppen
	Marble bust.			
147	“Triboulet”	...	...	Joseph Willems
	Bronze statuette.			
	Professor at the Academy of Fine Arts, Antwerp.			
148 & 149	“Busts of the King and the Queen of the Belgians”	...	Vincotte	
	Exhibited by the Belgian Royal Commission.			
	[NOTE.—Go back now to page 140 (Goupil)].			

[NOTE.—On the Balcony, at the end of the North Transept, the following statuary is placed.]

## ADDITIONAL STATUARY.

“Sir Andrew Clarke.”—Aluminium bronze bust, to be set up in Singapore after the Exhibition is closed.

Six marble Statuettes, by A. Bartolozzi.—(Carrara, Italy.)

A, “The Gardener;” B, “A Bacchante;” C, “The Broken Cup;” D, “Compulsory Prayer;” E, “The Pipers;” F, “Drinking the Dew;” F, “Fidelity.”

These exhibits are continued in the Italian Court, downstairs.

Stand of Coloured Photos. ... Mayall & Co.

“Right Hon. W. E. Gladstone” ... A. Bruce Joy

Wax-plaster bust.

“Lord Salisbury” ... ... A. Bruce Joy

Terra-cotta bust.

“Innocence” ... ... G. Fontana

Marble statuette.

“Light” ... ... G. Fontana

Marble statue.

Screen of Proof Engravings, &c. ... R. Jolley & Co.

[NOTE.—The circuit of the Picture Galleries has now been completed. But there remains a miscellaneous collection of Victorian work to be inspected in the outer balconies of the Nave, for which see over leaf.]

# VICTORIAN BALCONIES.

---

## VARIOUS PHOTOGRAPHS, DRAWINGS, AND WORKS OF APPLIED ARTS.

[NOTE.—The works are arranged on screens and along the walls. They are all fully labelled, and therefore need no numbering. They begin at the bottom of the south-east staircase by the German Gallery Doorway.]

Photographic Views of Echuca ...		<i>Echuca Borough Council</i>
Two frames)		
Photographic Views around Sandhurst		<i>Sandhurst City Council</i>
Sandhurst in 1862 ... ...		<i>Sandhurst City Council</i>
(Oil Painting)		
Town Hall, Sandhurst ... ...		<i>Sandhurst City Council</i>
(By Bartlett Brothers)		
Photographic Views of Sandhurst		<i>Sandhurst City Council</i>
(Two frames)		
Sandhurst in 1886 ... ...		<i>Sandhurst City Council</i>
(Oil Painting)		
Photographic Views of Sandhurst		<i>Sandhurst City Council</i>
(Two frames)		
Residence of Hon. Jas. Balfour ...	...	<i>The Owner</i>
Photographic Views of the Borough of Sale		<i>The Borough</i>
Photographic Views of the Shire of Marong		<i>The Shire</i>
Series of Photographs ... ...	...	<i>Mrs. Gray</i>
(Late of Nareeb-Nareeb)		
“Barrinbittarney,” chief of the Nooryskurry tribe of the River		
Hopkins,” from pen and ink likeness by Mrs. Gray		
“Joe,” whilst being taught to read by Annie Gray,” from pen and		
ink likeness by Mrs. Gray		
“Sambo,” from pen and ink likeness by Mrs. Gray		
“Two Vases,” presented to H.R.H. the Duke of Edinburgh by Mrs.		
Gray. “Bowls, Black Swan Eggs,” with pen and ink drawings by		
Mrs. C. Gray		
“Two Vases,” executed by command of H.R.H. the Duke of		
Edinburgh for Her Majesty the Queen by Mrs. Chas. Gray. “Bowls,		
Black Swan Eggs,” with pen and ink sketches of native scenery by		
Mrs. Gray		
“Vase,” presented to Her Majesty the Queen by Mrs. Gray.		
“Bowl and Stand, Ostrich Eggs,” with pen and ink drawings by		
Mrs. Gray		
“Photo of Hut,” still standing at “Nareeb-Nareeb,” the slabs for		
which were split and the hut built by Mr. Gray in 1840 and 1841		

[NOTE.—The works are now continued on the walls beyond the Austro-Hungarian Pictures.]

Series of Landscape Photographs ... *N. J. Caire*

- A Melbourne Scenery
- B Melbourne Scenery
- C Gippsland Scenery
- D Bush Scenery
- E Fernshaw Scenery
- F Buffalo Mountains Scenery

Set of Photographs ... ... ... *Foster & Martin*

- A Direct Photograph—"Alex. Micheoveitch, Grand Duke of Russia"
- B Case of Direct Photographs
- C Enlargement, finished in water-colours
- D Photographs
- E Enlargement, finished in sepia—His Excellency Sir Henry  
Loch, K.C.B.; Governors of Adjacent Colonies, and Distinguished  
Visitors
- F Enlargement, finished in water-colours, and Photographs
- G Case of Direct Photographs
- H Do do Clerical Dignitaries
- I Autotype Enlargement—"Church of England Grammar School"
- J Autotype of Child
- K Do Family Group
- L Do "Bishop Moorhouse"
- M Do Wedding Party, Rupertswood
- N Views Government House
- O Wedding Groups, City Views, &c.

Set of Engravings ... ... ... *I. Whitehead*

Three Coloured Photo. Frames ... ... ... *Miss Keartland*

Set of Photographs ... ... ... *Paterson & Co.*

Do do ... ... ... *Batchelder & Co.*

The Original Drawings for the Picturesque Atlas Company

Seventeen Flower Paintings ... ... ... *Mrs. Rowan*

Australian Flower Paintings ... ... ... *Miss Hammond*

Four Flower Paintings ... ... ... *Miss H. Dalton*

Decorative Frieze ... ... ... *Hugh Paterson*

Decorative Frieze ... ... ... *N. Wylie*

Decorative Panels ... ... ... *Lyons, Wells, Cottier & Co.*

[NOTE.—The following are on screens or stands in the South-East Balcony, beginning at the east end]:—

- Architectural Drawings ... ... ... *Ellerker & Kilburn*
- Engraving Processes ... ... ... *— Scott*
- Engraving and Embossing ... ... ... *G. F. Cant*
- Engraving and Embossing ... ... ... *A. Entwistle*
- Case of Hand-painted China ... ... ... *Madame Bourdic*
- Set of Photographs ... ... ... *Tuttle & Co.*
- Model of Scots' Church ... ... ... *J. F. Bolger*
- Stand of Flower Paintings ... ... ... *Miss E. Tyndall*
- Wood Engravers' Work ... ... ... *N. S. Calvert*

Cut-out Mounts, &c. ...	...	...	<i>C. J. Fox</i>
Six Oil Paintings—Flowers, &c. ...	...	...	<i>Franz Böe (Norway)</i>
Screen of thirty-two Water-colour Sketches —	<i>Murray</i>		
Done during six months' life in a rowing-boat up the Murray river from source to sea.			
Case of Ancient Art China ...	...	...	<i>C. M. Henderson</i>
Photographic Views of Collingwood [In the South Staircase] ...	...	...	<i>Collingwood Council</i>
Design for a Ceiling ...	...	...	<i>N. Wylie</i>

---

## SCULPTURE, &c.

[Round the Statue of Victory.]

“Campaspe” ...	...	...	<i>The Exhibition Trustees</i>
“Catching Butterflies” ...	...	...	<i>M. Commons</i>
“Prayer” ...	...	...	<i>M. Commons</i>
Sèvres Vase ...	...	...	<i>The Exhibition Trustees</i>
Triumphal Statue—“Germany Congratulates Australia” ...	...	...	<i>The German Commissioners</i>
			[Commanding the East Nave.]

The works formerly in the Concert Hall have been transferred to screens, and to the dadoes in the West Balcony of the North Transept. They comprise sets of Architectural Drawings by Cyrus Mason, Tappin, Gilbert, and Dennehy, H. G. L. Draper, R. S. Oldacre, G. B. H. Austen, A. Lockwood, E. J. Brown, W. E. Gribble, James Fawcett, Alfred Johnson, and W. Maloney; also an interesting series of Flaxmanesque outlines by Bernhardt Smith; specimens of Wood Engravings by R. Jenny, E. J. McKaige, and R. Bruce (on the Staircase); and various Drawings by D. Kent, J. Gillot, H. Peury, and Mrs. Fry; various Machine and Engineering Drawings, by F. G. Christy, the pupils of Mr. R. J. Terrill's School of Design, and others, together with a few Photographs and Miscellanies.

To the left of the entrance to the Belgian Gallery, hang a series of Decorative Designs by Messrs. Beeler and Davies, including the original designs made by them for the decoration of the Centennial Exhibition, and which were afterwards carried out, with variations, to the order of the Commissioners.

[**NOTE.**—This completes the list of all the pictures contained in the Fine Arts Galleries. In addition to these, there are a number of pictures in the various Courts of the annexes which have not passed under the revision of the Fine Arts Committee. They include the Fine Art Sections of New South Wales, Tasmania, South Australia, New Zealand, and Queensland, with some sent from the United States.]

[NOTE.—In all that follows, to the end of the Catalogue, the hanging and numbering have been performed by the respective Commissions, independently of the Fine Arts Committee. Various exhibits have been incorporated in the Fine Arts Sections in the Annexes, not properly to be classified as Fine Art. Some of these are included in this Catalogue owing to the difficulty of drawing a hard and fast line after the grouping had been finished by the Commissions of the Countries or Colonies.]

## NEW SOUTH WALES.

[NOTE.—Leaving the main building by the central archway of the Avenue of Nations, and walking down that avenue towards the north, the first picture court of the annexes is that of New South Wales.]

### OIL PAINTINGS.

1	"Pheasants and Gamecock"	..	..	..	<i>Ansdell</i>
	Lent by Sydney P. Jones, M.D.				
2	"Archbishop Polding"	..	..	..	<i>W. M'Leod</i>
	Lent by A. J. Rilcy, Esq.				
3	"The Gap"	..	..	..	<i>G. Peacock</i>
	Lent by G. Durham, Esq.				
4	Portrait	..	..	..	<i>F. Nerli</i>
5	"Parsleigh Bay"	..	..	..	<i>G. Peacock</i>
	Lent by G. Durham, Esq.				
6	Portrait	..	..	..	<i>Godfrey Kneller</i>
	Lent by J. G. Cousins, Esq.				
7	"Town of St. Leonhardt"	..	..	..	<i>Edmund Höd</i>
	Lent by J. G. Cousins, Esq.				
8	Portrait	..	..	..	<i>A. Currie</i>
9	"Riverina"	..	..	..	<i>Do.</i>
10	"Italian Lake"	..	..	..	<i>Goormini</i>
	Lent by Dr. Cox.				
11	"The Silver Cord Loosed" (after Noel Paton)	..	..	..	<i>G. B. Shaw</i>
	Lent by Dr. Sydney Jones.				
12	"Osborne"	..	..	..	<i>Unknown</i>
13	"Mount Piddington"	..	..	..	<i>G. Bates</i>
	Lent by W. Aldenhoven, Esq.				
14	"Temptation"	..	..	..	<i>N. Habbey</i>
15	"The Smoker"	..	..	(after)	<i>D. Wilkie</i>
16	"Doctor Laing"	..	..	..	<i>Unknown</i>
	Lent by W. Neill, Esq.				
17	"Cardinal Moran"	..	..	..	<i>Gladstone Eyre</i>
18	"Consolation"	..	..	..	<i>N. Habbey</i>
19	Portrait of a Lady	..	..	..	<i>Gladstone Eyre</i>
20	"Charity"	..	..	..	<i>N. Habbey</i>
21	"Town of Turgstall"	..	..	..	<i>Edmund Höd</i>
	Lent by J. G. Cousins, Esq.				
22	"Christ in the Temple"	..	..	(after)	<i>Raphael</i>
	Lent by Oscar Meyer, Esq.				
23	Portrait	..	..	(after)	<i>Guercino</i>
	Lent by Oscar Meyer, Esq.				
24	Seascape	..	..	..	<i>Unknown</i>
25	"St. Cecilia"	..	..	..	<i>Raphael</i>
	Lent by Oscar Meyer, Esq.				

26	Portrait ..	..	..	..	<i>Lanfranco</i>
	Lent by Oscar Meyer, Esq.				
27	" Mr. Warwick Gainor"	..	..	..	<i>Gladstone Eyre</i>
28	Portrait ..	..	..	..	<i>G. Stevens</i>
29	" A Lagoon"	..	..	..	<i>W. J. Thomas</i>
30	" Spare Moments"	..	..	..	<i>R. G. Rivers</i>
31	" On the Nepean"	..	..	..	<i>A. Collingridge</i>
32	" Tarburn Creek"	..	..	..	<i>W. C. Piguennit</i>
	Lent by G. Durham, Esq.				
33	" Street in Florence"	..	..	..	<i>P. Gelomini</i>
	Lent by Colonial Secretary.				
34	" Delilah"	..	..	..	<i>Schaufelain</i>
	Lent by Oscar Meyer, Esq.				
35	" A Magdalen"	..	..	..	<i>Albrecht Dürer</i>
	Lent by Oscar Meyer, Esq.				
36	" Sunset"	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
37	" The Pedlar"	..	..	..	<i>Stacey Marks</i>
	Lent by Mrs. John Sands.				
38	" On the Blue Mountains"	..	..	..	<i>C. Bates</i>
	Lent by W. Aldenhoven, Esq.				
39	" Lord Carrington"	..	..	..	<i>Gladstone Eyre</i>
40	" Quaker Rock" (Bronté)	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
41	" A Discovery"	..	..	..	<i>Philip Linda</i>
	Lent by J. S. Josephson, Esq.				
42	Portrait ..	..	..	..	<i>Lanfranco</i>
	Lent by Oscar Meyer, Esq.				
43	" A Christmas Box"	..	..	..	<i>F. N. Habbey</i>
44	" Fairy Tales"	..	..	..	<i>Haynes Williams</i>
45	River Scene ..	..	..	..	<i>J. H. Worthy</i>
46	" View from Vaucluse Bay"	..	..	..	<i>W. Peacock</i>
	Lent by G. Durham, Esq.				
47	" Bush Track"	..	..	..	<i>Louis Frank</i>
48	" Home Thoughts"	..	..	..	<i>J. A. Bennett</i>
49	" Sir John Robertson, K.C.M.G."	..	..	..	
	Lent by the Corporation of Sydney				
50	" Rev. Dr. Woolley"	..	..	..	<i>W. M. Tweedie</i>
	Lent by Sydney Mechanics' School of Arts.				
51	" The Donkey Boy"	..	..	..	<i>E. M.</i>
52	" Poultry"	..	..	..	<i>David de Noter</i>
	Lent by J. S. Josephson, Esq.				
53	" Flowers"	..	..	..	<i>Paoletti</i>
54	" Cattle in the Bush"	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
55	" Wentworth Falls"	..	..	..	<i>C. Bates</i>
	Lent by W. Aldenhoven.				
56	" Harbour View"	..	..	..	<i>Louis Frank</i>
57	" Towards Italy"	..	..	..	<i>R. G. Rivers</i>
58	Portrait ..	..	..	..	<i>F. Nerli</i>
59	" The Weeping Rocks"	..	..	..	<i>Marion Wilkes</i>
60	" The Lyre Bird's Haunt"	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
61	" The Short-horned Bull"	..	..	..	<i>W. M'Leod</i>
	Lent by E. B. Woodhouse, Esq.				

62	"The Carnival de Venice"	..	..	..	<i>Calle Leone</i>
	Lent by E. R. Beattie, Esq.				
63	"Wentworth Falls"	..	..	..	<i>C. Bates</i>
	Lent by W. Aldenhoven.				
64	"Rustic Bridge"	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
65	"Short-horned Cow"	..	..	..	<i>W. M'Leod</i>
	Lent by E. B. Woodhouse Esq.				
66	"Time Delivering Innocence from Evil"			..	<i>Nieolo Poussin</i>
	Lent by Oscar Meyer, Esq.				
67	"Pulpit Rocks, Kiama"	..	..	..	<i>Louis Frank</i>
68	"Mountain Scene, Tasmania"	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
69	"A Landscape"	..	..	..	<i>E.L.G.</i>
70	"Sydney Harbour"	..	..	..	<i>Do.</i>
	Lent by J. J. Roth, Esq.				
71	"The Devonshire Hills"	..	..	..	<i>H. Boese</i>
72	"Marine View"	..	..	..	<i>E. Colls</i>
	Lent by J. G. Cousins, Esq.				
73	"A Lagoon"	..	..	..	<i>F. H. Worthy</i>
74	"A Bush Hut"	..	..	..	<i>Do.</i>
75	"A Waterfall, Bermeggui"	..	..	..	<i>Do.</i>
76	"Creek Scene"	..	..	..	<i>Do.</i>
77	"The Brothers, Lake Macquarie"	..	..	..	<i>W. Peacock</i>
	Lent by G. Durham, Esq.				
78	"Basaltic Rocks, Kiama"	..	..	..	<i>Louis Frank</i>
79	"River Scene"	..	..	..	<i>R. S. Stillmann</i>
80	"Villa, Maria Bay, N.S.W."	..	..	..	<i>W. C. Piguenit</i>
81	Portrait	..	..	..	<i>(after) Titian</i>
82	"Seascape"	..	..	..	<i>A. Trice</i>
83	"C. J. Roberts, Mayor of Sydney, 1879"			..	<i>Gladstone Eyre</i>
	Lent by the Owner.				
84	"View in Scotland"	..	..	..	<i>MacNeil Macleay</i>
85	Figure Subject	..	..	..	<i>F. N. Habbey</i>
86	"Italian Landscape"	..	..	..	<i>M. Dovanni</i>
87	"The Old Mole Catcher"	..	..	..	<i>J. A. Bennett</i>
88	"Sleeping Bloodhounds"	..	..	(after)	<i>E. Landseer</i>
89	"On the Campagna"	..	..	..	<i>A. J. Strutt</i>
90	"Halt after the Chase"	..	Kuyten Brower and E. Verbeckhoven		
	Lent by J. H. Wallis, Esq.				
91	"Yes or No"	..	..	..	<i>W. J. Thomas</i>
92	"Landscape"	..	..	..	<i>H. Moore</i>
	Lent by J. Mullens, Esq.				
93	"Harbour Scene, N.S.W."	..	..	..	<i>J. H. Worthy</i>
94	"Moonlight on the Cornish Coast"	..	..	..	<i>Mr. G. Wilkes</i>
95	"Captain Cook"	..	..	..	<i>F. N. Habbey</i>
96	"A Bush Fire"	..	..	..	<i>G. Ferrarini</i>
	Lent by J. J. Roth, Esq.				
97	"Imperial Caves, N.S.W."	..	Jenolan Caves	..	<i>S. R. Bellingham</i>
98	"The Devil's Coach-house"	..	Lent by Jeremiah Wilson, Esq.		
99	"Sir Henry Parkes, K.C.M.G."				
	Lent by Corporation of Sydney.				
100	"On the Hague"	..	..	..	<i>L. Herrmann</i>
101	"Lord Viscount Sydney"	..	..	..	<i>A. R. Campbell</i>
	Lent by Corporation of Sydney.				

102	"John Henry Challis, Esq."	..	..	..	<i>A. R. Campbell</i>
	Lent by Corporation of Sydney.				
103	"Illawarra"	..	..	..	<i>Conrad Martins</i>
	Lent by Dr. Sydney Jones.				
104	"Grand Canal, Venice"	..	..	..	<i>L. Herrmann</i>
105	"Ulysses deriding Polyphemus"	..	..	..	
	Lent by Miss Emily Beattie, Middlesex, England.				
105A	"Christ's Head on Wood"	..	..	..	
	Lent by W. Aldenhoven.				
106	"Autumn Evening"	..	..	..	<i>W. C. Piguenit</i>
106A	"Cottage in Switzerland"	..	..	..	<i>J. Poole</i>
	Lent by Trevör Jones, Esq.				
107	"Off the Track"	..	..	..	<i>H. J. Johnstone</i>
	Lent by National Art Gallery of New South Wales, Domain.				
108	"Boundary Creek"	..	..	..	<i>Louis Frank</i>
109	"Bringing in the Flock"	..	..	..	<i>Elder Morris</i>
	Lent by J. S. Mitchell, Esq.				
110	"A Village Fête"	..	..	..	<i>Wænig</i>
	Lent by J. S. Josephson, Esq.				
111	"Dessert for the Sultan"	..	..	..	<i>George Lance</i>
	Lent by R. Burdett Smith, Esq., Executive Commissioner for New South Wales.				
112	"The Bull Fight"	..	..	..	<i>A Bourlard</i>
	Lent by James C. Cox, Esq.				
113	"Alderman A. J. Riley"	..	..	..	<i>Newman</i>
	Lent by the Owner.				
113A	"Garden Honey"				
114	"An Octogenarian"	..	..	..	<i>F. Nerli</i>
114A	Sea View	..	..	..	<i>George Maiden</i>
115	"Western Island, Tasmania"	..	..	..	<i>W. C. Piguenit</i>
	Lent by the Owner.				
116	"Mount Olympus"	..	..	..	<i>W. C. Piguenit</i>
	Lent by National Art Gallery of New South Wales.				
117	"Early Morning"	..	..	..	<i>M. Brooks</i>
	Lent by A. J. Riley, Esq.				
118	"A Carousal"	..	..	..	<i>Giorgione</i>
	Lent by Oscar Meyer, Esq.				
119	Portrait from Life	..	..	..	<i>Mary Stoddard</i>
	Lent by the Owner.				
120	"Signor Lencioni"	..	..	..	<i>F. Nerli</i>
	Lent by the Owner.				
121	Portrait from Life	..	..	..	<i>Mary Stoddard</i>
	Lent by the Owner.				
122	"The Gamblers"	..	..	..	<i>Caravaggio</i>
	Lent by J. H. Wallis, Esq.				
123	"A Mangrove Swamp"	..	..	..	<i>W. C. Piguenit</i>
	Lent by National Art Gallery of New South Wales.				
124	"St. Jerome"	..	..	..	<i>Tinteretto</i>
125	"Scene on the Ice"	..	..	..	<i>Isaac Ostade</i>
	Lent by J. H. Wallis, Esq.				
126	"Cattle"	..	..	(after)	<i>T. S. Cooper</i>
	Lent by J. G. Cousins, Esq.				
127	"The Young Dentist"	..	..	..	<i>W. Hemsley</i>
	Lent by J. S. Josephson, Esq.				
128	"The Wreath"	..	..	..	<i>Palma</i>

129	Portrait	..	..	..	..	Palma
	Lent by Oscar Meyer, Esq.					
130	"Scene from Faust"	..	..	(after)	..	Canaletti
	Lent by B. R. Wise, Esq.					
131	"The Mendicant"	..	..	..	..	Murillo
	Lent by Oscar Meyer, Esq.					
132	"The Holy Family"	..	..	(after)	..	Rubens
	Lent by J. H. Wallis, Esq.					
133	"The Farmyard"	..	..	..	..	Depratere
	Lent by J. S. Josephson, Esq.					
134	"Christ's Passion"	..	..	..	..	Lanfranco
135	"Adoration of the Magi"	..	..	..	..	Giorgione
136	"Sheep"	..	..	(after)	..	Ward
	Lent by W. J. Thomas, Esq.					
137	"The Gamblers"	..	..	..	..	David Teniers
	Lent by R. Burdett Smith, Esq., M.P.					
138	"The Music Lesson"	..	..	..	..	Van der Neer
	Lent by R. Burdett Smith, Esq., M.P.					
139	"The Blind Fiddler"	..	..	(after)	..	David Wilkie, R.A.
	Lent by His Honour Judge S. Josephson.					
140	"Lord Carrington"	..	..	..	..	Frank Holl, R.A.
	Lent by Lord Carrington.					
141	"Portrait of late Chief Justice Forbes"	..				
	Lent by Sir Frederick Darley, Chief Justice.					
142	"Portrait of late Chief Justice Dowling"	..				
	Lent by Sir Frederick Darley, Chief Justice.					
143	"Portrait of Sir Alfred Stephen"	..				
	Lent by Sir Frederick Darley, Chief Justice.					
144	"The late Chief Justice Sir James Martin"	..				
	Lent by Sir Frederick Darley, Chief Justice.					
145	"Sir Frederick Darley, Chief Justice of N.S.W."	..				
146	"Captain Cook"	..	..			Grutzney
	Lent by Colonial Secretary.					
147	"Her Majesty the Queen"	..	..			Winterhalter
	Lent by Municipal Council of Sydney.					
148	Portrait of a Lady	..	..			Picchi
	Lent by Colonial Secretary.					
149	"Mrs. C. J. Roberts, Mayoress N.S.W."	..				
	Lent by the Hon. C. J. Roberts.					
150	Portrait of a Lady	..	..			Picchi
	Lent by Colonial Secretary.	no				
151	"View of Wononora River, neasay"	..				Isabelle Ewing
152	"The Convict Taylor, of Tay"	..				Sarah E. Weiss, Morpeth
153	"Shepherd Boy"	..				Do.
154	"Hunter River Scene"	..				Do.
155	"English Snow Scene—P"	..				Do.
156	"French Crust Roses"	..				Do.
157	"Dafodils"	..				Do.
158	"Thrushes and Grap"	..				Do.
159	"Orchidex Caladium"	..				Do.
160	"Japanese Lilies"	..				W. Peacock
161	"Landscape"	..				Mrs. Boodle
162	"Tiles for Mant"	..				Miss R. G. Cooper
163	"The Prima D"	..				A. Currie
164	"Native Ber"	..				

165	"Repentance"	..	..	..	<i>J. Schmidt</i>
166	"Flight to Egypt"	..	..	..	<i>Guido Rein</i>
167	"Pan and the Nymph"	..	..	..	<i>Felix Dominichino</i>
168	"St. Paul"	..	..	..	<i>Ludwico Carrachi</i>
169	"Joseph and Potiphar"	..	..	..	
170	"Bush Beauties"	..	..	..	<i>Louis Bilton</i>
171	"Australian Wild Flowers"	..	..	..	<i>M. Wilkes</i>
172	"Brotherly Love"	..	..	..	<i>Mattie M<sup>c</sup>Caithy</i>
173	Painted China Cups	..	..	..	<i>Miss Weiss</i>
174	"Peach Blossom and Birds"	..	..	..	<i>Do.</i>
175	"Lilies"	..	..	..	<i>Do.</i>

### WATER-COLOUR DRAWINGS.

1	"Entrance to the Convent of St. Gregory" (Venice)	<i>P. Fletcher-Watson</i>
2	"St. Wolfron's Cathedral" (Abbeville)	.. <i>Do.</i>
3	"Temple of Peace, Rome"; Lent by Mrs. John Sands.	.. <i>David Roberts, R.A.</i>
4	"Interior of Toledo Cathedral"	.. <i>P. Fletcher-Watson</i>
5	"The Hypothial Temple of Philœ"	.. <i>Do.</i>
6	"An Oratory" (Palestine)	.. <i>Do.</i>
7	"Melrose Abbey" (The Tomb of Douglas)	.. <i>Do.</i>
8	"The Summer Pulpit, Jerusalem"	.. <i>Do.</i>
9	"View of New Zealand"; Lent by W. Aldenhoven, Esq.	.. <i>T. Peerless</i>
10	"A Threatening Day"	.. <i>G. R. Ashton</i>
11	"View of New Zealand"	.. <i>E. Watkin</i>
12	"View of New Zealand"; Lent by W. Aldenhoven, Esq.	.. <i>T. Peerless</i>
13	"Manapouri Lake" (New Zealand)	.. <i>W. H. Raworth</i>
14	"New Zealand View"; Lent by W. Aldenhoven, Esq.	.. <i>T. Peerless</i>
15	"The Gardener"	.. <i>Miss Devine</i>
16	"View of New Zealand"; Lent by W. Aldenhoven, Esq.	.. <i>T. Peerless</i>
17	"View of New Zealand"; Lent by W. Aldenhoven, Esq.	.. <i>Do.</i>
18	Female Figure	.. <i>Miss Devine</i>
19	"A Girl Knitting"; Lent by W. J. Thomas, Esq.	.. <i>De Tommassi</i>
20	"Camping Out" (Sydney Harbour)	.. <i>John Smedley</i>
21	"The Convalescent"	.. <i>S. Taylor</i>
22	Portrait of Child	.. <i>Miss Devine</i>
23	"Tree Study"	.. <i>W. A. Kerr</i>
24	"Summer Beach, New Zealand"	.. <i>W. H. Raworth</i>
25	"Sacred Well (Ogee, Japan)"	.. <i>J. Smedley</i>
26	"View of New Zealand"; Lent by L. Nicholson, Esq.	.. <i>J. C. Hoyte</i>
27	Portrait from Life	.. <i>Miss Devine</i>
28	"Church Interior"; Lent by Mrs. John Sands.	.. <i>G. P. Neale</i>
29	"New Zealand View"; Lent by L. Nicholson, Esq.	.. <i>J. C. Hoyte</i>
30	"Sydney Harbour"; Lent by L. Nicholson, Esq.	.. <i>Do.</i>
31	"New Zealand View"; Lent by L. Nicholson, Esq.	.. <i>Do.</i>

32	"Landscape"	..	..	..	<i>A. Chevrouse</i>		
33	"Ocean Beach, Manly"	..	..	..	<i>J. C. Hoyte</i>		
	Lent by L. Nicholson, Esq.						
34	Portrait from Life	..	..	..	<i>Mrs. Stoddart</i>		
35	"Katie's Letter"	..	..	..	<i>H. J. Taylor</i>		
36	Portrait of an Artist	..	..	..	<i>Miss Ironsides</i>		
37	"Rose Bay, N.S.W."	..	..	..	<i>W. H. Raworth</i>		
38	"Llyn Owywn, North Wales"	..	..	..	<i>Do.</i>		
39	"Temple Grounds, Nikko, Japan"	..	..	..	<i>John Smedley</i>		
40	"View of Nepean River"	..	..	..	<i>J. C. Hcyte</i>		
	Lent by L. Nicholson, Esq.						
41	"View of New Zealand"	..	..	..	<i>T. Peerless</i>		
	Lent by W. Aldenhoven, Esq.						
42	"Ship 'Hawkesbury' in a Storm"	..	..	..	<i>W. H. Raworth</i>		
43	"Rock Peak, New Zealand"	..	..	..	<i>Do.</i>		
44	"On the Llugwy, North Wales"	..	..	..	<i>Do.</i>		
45	"The Marble Gates, New Zealand"	..	..	..	<i>Do.</i>		
46	"Old Rye Harbour, Sussex"	..	..	..	<i>Do.</i>		
47	"Pink Terraces, New Zealand"	..	..	..	<i>T. Peerless</i>		
	Lent by W. Aldenhoven, Esq.						
47A	"Pink Terraces, New Zealand"	..	..	..	<i>Do.</i>		
48	"Norton's Basin, Nepean River"	..	..	..	<i>Conrad Martens</i>		
	Lent by Trustees of Art Gallery, N.S.W.						
49	"Apsley Falls"	..	..	..	<i>Do.</i>		
	Lent by Trustees of Art Gallery, N.S.W.						
50	"Hume's Crags, Liverpool Plains"	..	..	..	<i>Do.</i>		
	Lent by Trustees of Art Gallery, N.S.W.						
51	"Illawarra Scene"	..	..	..	<i>John Smedley</i>		
52	"Australian Cornfield"	..	..	..	<i>Do.</i>		
53	"A Settler's Clearing"	..	..	..	<i>Do.</i>		
54	"End of a Creek"	..	..	..	<i>W. A. Kerr</i>		
55	"View of Sydney Harbour"	..	..	..	<i>Conrad Martens</i>		
56	"Rough Sea" (after Peter Graham)	Drawings	on Smoked	{	<i>E. L. Montefiore</i>		
57	"Norham Castle" (after Turner)				<i>Do.</i>		
58	"The Spaniels" (after Landseer)	Glass.			<i>Do.</i>		
59	"Boulogne Pier"				<i>T. S. Robins</i>		
	Lent by His Honour Judge S. Josephson.						
60	"Landscape, New Zealand"	..	..	..	<i>T. Peerless</i>		
61	"Steamer in a Storm"	..	..	..	<i>G. F. Gregory</i>		
62	"New Zealand View"	..	..	..	<i>T. Peerless</i>		
	Lent by W. Aldenhoven, Esq.						
63	"Bend of the Creek"	..	..	..	<i>J. R. Ashton</i>		
64	"New Zealand View"	..	..	..	<i>T. Peerless</i>		
	Lent by W. Aldenhoven, Esq.						
65	"Mill on the Avon"	..	..	..	<i>W. H. Raworth</i>		
66	"The Coliseum, Rome"	..	..	..	<i>David Roberts, R.A.</i>		
	Lent by Mrs. John Sands.						
67	"The Coliseum" (exterior view)	..	..	..	<i>Do.</i>		
	Lent by Mrs. John Sands.						
68	"Hakoni Taki"	..	..	..	<i>John Smedley</i>		
69	"The Emperor's Mausoleum" (Japan)	..	..	..	<i>Do.</i>		
70	"Playmates"	..	..	..	<i>Mrs. S. Taylor</i>		
71	A Group of Seven Autotypes, representing incidents in the plays of Shakespeare						
	Lent by Sir Henry Parkes, G.C.M.G.						

72 "A Collection of Drawings of Australian Birds"  
Lent by Neville Cazley, Esq.

73 "Blackfellow going up a Tree" .. .. J. Smedley  
73A Tiger .. .. .. Neville Cazley ]

### CHARCOAL DRAWINGS.

74 "Bush in the Waikato, New Zealand" .. .. E. L. Montefiore  
75 "Blow Hole, Tonga" .. .. Do.  
76 "Waitakerai Falls, New Zealand" .. .. Do.  
77 "View near Wellington, New Zealand" .. .. Do.  
78 "Rocher de Notre Dame, New Caledonia" .. .. Do.  
79 One Frame of Etchings .. .. Do.

### WATER-COLOUR DRAWINGS—Continued.

80 "Squally Afternoon, Bondi, New Zealand" .. J. C. Johnson  
81 "View in the Blue Mountains" .. W. J. Thomas  
82 "View in Japan" .. .. J. Smedley  
83 "Crystal Palace, London"  
84 "Evening Newsboy"  
85 "Circular Quay in 1803"  
86 "Bunch of Flowers" .. .. R. Anderson  
87 "Advance Australia"  
88 "Waratah and Native Tulips" .. Do.  
89 "Composition" .. .. C. Irvine  
90 "Bendigo in 1853" .. .. L. Becker  
91 "Ophelia" (Sepia)  
92 "Sydney, from Cleveland"  
93 "Opening of the First Railway, N.S.W., 1850" ..  
94 "The Thames at Chiswick" .. .. J. Rowbotham  
95 "Lake Bathurst"  
95A Fleet of Steamships  
Lent by Messrs. John See & Co.

96 to 108 Various Drawings in Pencil, Charcoal, Crayon, and Pen and Ink.

109 to 207 Various Architectural Drawings, by John Sulman, James S. White, J. W. Pender, W. Pritchard, W. H. Monkton, J. H. Merriman, W. H. Lees, H. Joseland, Loweish and Moorhouse, Walter Hunt, R. O. Friend, H. M. Robinson, C. Müller, C. W. Goodchap, Morrell A. Kemp.

THE following exhibits of various Newspapers and Institutions in the colony of New South Wales will be found, each duly labelled, at the entrance to the New South Wales Court:—

*Town and Country Journal* (proprietor, Alf. Bennett).—The original Drawings from which the engravings are made

*Picturesque Atlas Co.*—The original Drawings from which the engravings are made

*Sydney Morning Herald* (Messrs. Fairfax).—Photographs, Drawings, and various apparatus in connection with the publication

*Sydney Bulletin*.—Original drawings by Phil. May and Hopkins

*Sydney Daily Telegraph*.—Photographs, Drawings, and various apparatus

*Evening News* (proprietor, A. Bennett).—Photographs, Drawings, and various apparatus

PHOTOGRAPHS will be found exhibited by various firms, and all bearing the labels of the firms; they need no numbering.

## BRONZES.

1	"Playtime"	Lent by T. J. Ellis Holt, Esq.	..	..	..	C. Marioton
2	"A Satyr"	.. Lent by Oscar Meyer, Esq.	..	..	..	<i>C. Marioton</i>
3	Figure of D'Epernon	.. Lent by T. J. Ellis Holt, Esq.	..	..	..	Rumondel
4	Figure of Joyense	.. Lent by T. J. Ellis Holt, Esq.	..	..	..	<i>Do.</i>
5	"Boy Extracting Thorn"	Lent by T. J. Ellis Holt, Esq.	..	..	..	<i>Houdon</i>
6	"La Cigale"	.. Lent by Oscar Meyer, Esq.	..	..	..	<i>Ferville</i>
7	"La Falconière"	.. Lent by Oscar Meyer, Esq.	..	..	..	<i>T. Woolner, R.A.</i>
8	"Lord Palmerston"	.. Lent by Colonial Secretary.	..	..	..	<i>T. Woolner, R.A.</i>
9	"Earl Russell"	.. Lent by Colonial Secretary.	..	..	..	<i>Do.</i>
10	"Lord Beaconsfield"	.. Lent by Colonial Secretary.	..	..	..	<i>Do.</i>
11	"Atalanta's Race"	Lent by T. J. Ellis Holt, Esq.	..	..	..	<i>T. Woolner, R.A.</i>
12	"The Runner"	Lent by T. J. Ellis Holt, Esq.	..	..	..	<i>Do.</i>
13	"Earl of Derby, The late"	.. Lent by Colonial Secretary.	..	..	..	<i>T. Woolner, R.A.</i>
14	"Charles Dickens"	.. Lent by Colonial Secretary.	..	..	..	<i>Do.</i>
15	"Lord Tennyson"	.. Lent by Colonial Secretary.	..	..	..	<i>Do.</i>
16	"Right Hon. W. E. Gladstone"	.. Lent by Colonial Secretary.	..	..	..	<i>Do.</i>
17	"Rape of the Sabines"	Lent by J. G. Cousins, Esq.	..	..	..	<i>Rumondel</i>
18	"Ernani"	.. Lent by Oscar Meyer, Esq.	..	..	..	<i>Do.</i>
19	"Dona Sol"	.. Lent by Oscar Meyer, Esq.	..	..	..	<i>Do.</i>
19A	Medallion of the late W. C. Wentworth, in Bronze	Lent by R. D. Hill, Esq.	..	..	..	<i>Woolner</i>
19B	Two large Japanese Bronze Plates					

## SCULPTURE.

20	"Actæon"	.. Lent by His Honour Judge S. Josephson.	..	..	..	B. E. Spence
21	"Andromeda"	.. Lent by His Honour Judge S. Josephson.	..	..	..	<i>Do.</i>
22	"Sir John Robertson"	..	..	..	..	<i>A. Simmonetti</i>
23	"Lord Carrington"	..	..	..	..	<i>Do.</i>

24	"Tamar"	..	..	..	<i>D. Le Nave</i>
	Lent by Oscar Meyer, Esq.				
25	"The Sister's Charge"	..	..	..	<i>Fontana</i>
	Lent by Joseph Markby, Esq.				
26	"King Lear"	..	..	..	<i>Do.</i>
	Lent by Joseph Markby, Esq.				
27	"Right Hon. W. B. Dalley"	..	..	..	<i>A. Simmonetti</i>
	Lent by President of Legislative Council.				
28	"Hon. John Blaxland"	..	..	..	<i>J. Durham</i>
	Lent by President of Legislative Council.				
29	"Hon. George Wentworth"	..	..	..	<i>Summers</i>
	Lent by President of Legislative Council.				
30	"Cupid"	..	..	..	<i>D. Le Nave</i>
	Lent by Oscar Meyer, Esq.				
31	"Justice Fawcett"	..	..	..	<i>A. Simmonetti</i>
32	"Doctor O'Connor"	..	..	..	<i>Dr. C. W. M'Carthy</i>
33	"Lady of the Lake"	..	..	..	<i>B. E. Spence</i>
	Lent by His Honour Judge S. Josephson.				
34	"Sleeping Child"	..	..	..	
	Lent by Oscar Meyer, Esq.				
35	"Child and Kid"	..	..	..	
	Lent by Oscar Meyer, Esq.				
36	"Play Mates"	..	..	..	<i>C. Line</i>
37	"Breezy Day"	..	..	..	<i>Dr. M'Carthy</i>
38	"Highland Mary"	..	..	..	<i>B. Spence</i>
	Lent by His Honour Judge S. Josephson.				
39	"Her Treasure"	..	..	..	<i>Dr. M'Carthy</i>
40	"Sir Patrick Jennings"	..	..	..	<i>A. Simmonetti</i>
41	Bust—"Innocence"	..	..	..	<i>R. Bushby</i>
42	Bust of Lord Carrington	..	..	..	<i>Do.</i>
43	Bust of Sir Henry Parkes	..	..	..	<i>Do.</i>
44	"Light"	..	..	..	<i>Fontana</i>
45	"Innocence"	..	..	..	<i>Do.</i>
46	"Puck"	..	..	..	<i>Hosmer</i>
	Lent by His Honour Judge S. Josephson.				
47	"Sir Alfred Stephen"	..	..	..	<i>Simmonetti</i>
	Lent by President of Legislative Council.				
47B	Bust of Right Hon. W. B. Dalley	..	..	..	<i>Do.</i>
48	Figure carved out of a block of Marble	..	..	..	<i>C. Line</i>
49	Bust of a Lady	..	..	..	<i>Do.</i>
50	Colossal Bust of Capt. Cook	..	..	..	<i>G. Sani</i>
51	Bust of Right Hon. W. E. Gladstone	..	..	..	
	Lent by Colonial Secretary.				
52	Bust of Hon. John Bright	..	..	..	
	Lent by Colonial Secretary.				

[NOTE.—The Fine Arts Court of New South Wales also contains a varied collection of Engravings, Engineering Drawings, Mosaic Work, Artistic Furniture, Articles of Vertu, and various applications of the arts to domestic purposes and to decoration.]

# TASMANIAN PICTURES.

NOTE.—These have been hung by the Tasmanian Commission, and will be found in the Tasmanian Court, half way down the Avenue of Nations, on the right hand (east) side. As they are distributed in various positions among other exhibits in the court, it would be impossible for the numbering to follow that on the walls, in accordance with the plan of the rest of this Catalogue; but the numbering given here corresponds to the numbers placed on the pictures.]

No.	TITLE.	ARTIST.	EXHIBITOR.
1	Two Views Tasmanian Scenery	Piguenit ..	Hon. J. W. Agnew
1a	Tasmanian Scenery ..	Frase ..	Hon. J. W. Agnew
2	Two Views of Hobart ..	Captain Forrest ..	H. H. Bailey
3	"At the Mercy of the Waves" ..	F. S. Brown ..	F. S. Brown
3a	S.S. "Pateena" ..	F. S. Brown ..	F. S. Brown
4	Copy of "The Consultation" ..	Alice Canaway ..	Miss Canaway
4a	Copy of "Little Miss Muffett" ..	Alice Canaway ..	Miss Canaway
5	Two Panels, with Flowers ..	Elle Gaunt ..	Miss Gaunt
6	Two Plaques, Tasmanian Scenes ..	Mrs. J. W. Graves ..	Mrs. J. W. Graves
7	"Cummnos' Head" ..	Piguenit ..	A. J. Hall
7a	"Huon River" ..	Piguenit ..	A. J. Hall
8	"Yacht on Derwent" ..	Captain Forrest ..	A. J. Hall
9	Three Tasmanian Scenes ..	J. J. Higgs ..	J. J. Higgs
10	"St. Paul's Dome," from banks of South Esk River ..	Margaret Hope ..	Miss Hope
11	Six Tasmanian Scenes in black and white ..	Piguenit ..	R. M. Johnston
12	"Duck" ..	Miss Edwards ..	J. J. H. Jordan
13	Landscape, taken from Augusta Road, near Hobart ..	Barbara Lumsden ..	Miss Lumsden
13a	Silver Falls, Hobart ..	Barbara Lumsden ..	Miss Lumsden
14	Sixteen Views of West Coast, Tasmania ..	Mace ..	E. C. Mace
15	Screen, with Tasmanian Scenery ..	Caroline Maxwell ..	Mrs. Maxwell
15a	Tasmanian Scene ..	Caroline Maxwell ..	Mrs. Maxwell
16	Three Portraits ..	R. J. Nicholas ..	R. J. Nicholas
17	Sixteen Views, Tasmanian Scenery ..	Piguenit ..	F. L. Piguenit
18	"Moonlight Scene" ..	R. Dowling ..	Miss A. Stewart
19	Aborigines of Tasmania ..	B. Dutereau ..	Trustees Mechan- ics' Institute, Launceston
20	Aborigines of Tasmania ..	M. A. Walker ..	Trustees Tasmanian Museum
21	Truginini (female), Wooreddy (male), Manalagana (male), Tanleboneyer (female), "Government House, Hobart" ..	Miss Wignall ..	Miss Wignall
22	"Member of Society of Friends" (Portrait) ..	M. A. Walker ..	Miss Walker
	"Kangaroo Bluff, Hobart" ..	M. A. Walker ..	Miss Walker
	"Old Fisherman" ..	M. A. Walker ..	Miss Walker

No.	TITLE.	ARTIST.	EXHIBITOR.
23	Pen and Ink Sketch ..	H. Evans ..	J. Huston
24	Four Frames of Pen and Ink ..	Miss M. Cathcart ..	Miss Cathcart
25	Four Tasmanian Scenes ..	Piguenit ..	G. L. Collins
26	Thirteen Tasmanian Scenes ..	Rev. C. W. H. Dicker ..	Rev. C. W. H. Dicker
28	"Ben Lomond" ..	Beauchamp ..	A. J. Hall
30	Painting on Glass ..	Miss Hewer ..	Miss Hewer
31	Shells on Porcelain ..	H. E. Mayson ..	Miss Mayson
32	"Tasmanian Fruit" ..	Mrs. L. Meredith ..	Mrs. Meredith
33	Three Children's Heads ..	R. J. Nicholas ..	R. J. Nicholas
34	Two Frames of Flowers, &c..	W. Penn Smith ..	W. Penn Smith
35	"Port Arthur" ..	Robinson Rev. J. B. W. Woolnough	
36	Pencil Drawing ..	Miss C. Lapp ..	Miss Lapp
37	"1st Victorian Land Syndicate"	J. W. Burtt ..	J. W. Burtt

## ARCHITECTURAL DRAWINGS.

		ARTIST.
"Brisbane Hotel"	..	A. E. Luttrell
"Colonial Mutual Life Office, Launceston"	..	Corrie and North
"Spring Banks, Longford"	..	Corrie and North

## SOUTH AUSTRALIAN PICTURES.

## OIL PAINTINGS.

No.	TITLE.	ARTIST.
1	"The Waning of the Year" ..	James Ashton ..
2	"Old Age" ..	James Ashton ..
3	"A Relic of the Past" ..	James Ashton ..
4	"Early Morning, Onkaparinga River" ..	James Ashton ..
5	"Waiting" ..	Violette Heseltine ..
6	"Scene off the Coast, S.A." ..	Violette Heseltine ..
7	"Fruit Piece" ..	Violette Heseltine ..
8	Portrait—"Mrs. Rowland Rees" ..	Tannert ..
9	"Greenfinch" ..	C. F. J. Crampton ..
10	"Torrens Lake, Sunrise" ..	John White ..
11	"After Rain, Morialta Falls" ..	W. J. Williams ..
12	"Bubbles" ..	Violette Heseltine ..
13	"A Bushman" ..	Andrew MacCormac ..
14	A Portrait—"Hon. J. Colton, J.P." ..	Andrew MacCormac ..
15	"Laughing Jacks" ..	Miss Benham ..
16	"Mount Alexander, from Lake Brenner" ..	Edmund Gouldsmith ..
17	"Lake Wakatipu, from Kinloch Bush" ..	Edmund Gouldsmith ..
18	"On the Teremakau, New Zealand" ..	Edmund Gouldsmith ..
19	"Granite Island, Port Victor" (black and white) ..	James Ashton ..

No.	TITLE.	ARTIST.
20	"Toilers of the Deep" (black and white)	.. James Ashton
21	"Rocks, Port Victor" ..	.. James Ashton
22	"Four Landscape Views, Glenelg River" ..	Dr. Wm. M. Campbell
23	"The Old Barracks, Adelaide" ..	George A. Reynolds
24	"Home News" .. ..	George A. Reynolds
25	"The Quarry Forge" .. ..	.. Harry P. Gill
26	"Life Study" (chalk drawing) ..	.. Harry P. Gill
27	Four Water-colour Drawings of Cattle ..	.. Hon. J. H. Angas
28	"Study of a Head" ..	..
29	"At the Well" { (Pastel) ..	.. Violette Heseltine
30	"The Greek Wife" ..	
31	"The late Charles Price, of Hindmash Island" ..	John Hood
32	Water-colours of South Australian Coast Scenery	Alex. Q. Murray
33	"Brook and Glade" .. ..	Rowland Rees, C.E., M.P.
34	"Kinloch Bush, Lake Wakatipu" ..	Edmund Gouldsmith
35	"Mount Alexander, from the Teremakau" ..	Edmund Gouldsmith
36	"West Coast Road, New Zealand" ..	Edmund Gouldsmith
37	"Christmas Cards" (water-colour) ..	.. Mrs. Smart
38	"Wild Flowers" (water-colour) ..	.. Miss Wehl
39	"Wild Flowers" .. ..	.. Mrs. Strawbridge
40	"Sturt Pea" .. ..	.. Miss Fiveash
41	"Adelaide from Strangways-terrace" (w. col.) ..	E. Gouldsmith
42	"King William-street, Adelaide" (w. col.) ..	E. Gouldsmith
43	"Rundle-street, Adelaide, looking east" (w. col.) ..	E. Gouldsmith
44	Exhibit of School of Painting (Mrs. L. Tannert)	

*a* Miss Armstrong (3 Oils); *b* Miss R. C. Fiveash (4 Oils, 3 Water-colours, and 48 Plates—Native Flowers); *c* Miss A. Laughton (2 Oils and Screen); *d* Mrs. A. Smart (4 Oils and 1 Water-colour); *e* Miss G. Fenton (2 Oils); *f* Miss J. Wilson (2 Oils and 1 Water-colour); *g* Miss Benham (2 Oils); *h* Miss E. Hinde (2 Oils).

In addition to these, there are a number of Agricultural and Engineering Drawings, from the School of Design, Adelaide, each bearing their titles on the frame, and a miscellaneous assortment of photographs and works of applied art.

---

## NEW ZEALAND PICTURES.

---

[NOTE.—These have been hung by the New Zealand Commission in their own Court. The Oil Paintings and Water-colours have been grouped in company with photographs and various miscellaneous works of art, chiefly as applied to domestic decoration. In the numbering which now follows, the numbers which are omitted refer to the latter class of work, which does not come within the scope of a Fine Arts Catalogue.]

No.	TITLE.	ARTIST.
5	"Shelly Beach, Auckland" (water-colour) ..	J. C. Richmond
6	"Takaka Valley, New Zealand" (water colour) ..	John Gully

No.	TITLE.	ARTIST.
7	"Separation Point, Nelson" (water-colour)	.. John Gully
8	"Mount Cook" (water-colour)	.. John Gully
9	"Blind Bay" (water-colour)	.. J. C. Richmond
[IN BAY No. 1.]		
11	Water-colour Painting	.. W. M. Hodgkins
19	"Captain Cook entering Dusky Bay, 27th March, 1773"	W. M. Hodgkins
32 to 51	Twenty Water-colour Sketches of the West Coast Sounds	.. W. M. Hodgkins
Painted for the Union S.S. Company Limited.		

## [BAY NO. 2.]

52	"Napoleon on board the 'Bellérophon' Bidding Adieu to France" (etching)	.. .. ..	L. J. Steele.
53	"His Only Friend" (etching)	.. .. ..	L. J. Steele
54	"The Poachers" (etching)	.. .. ..	L. J. Steele
64 to 72	Nine Architectural Drawings	.. .. ..	R. Lamb
73	"Leaves from a Sketch Book" — Twenty-five sketches of New Zealand Scenery, taken in the field	.. .. ..	E. Chapman

## [BAY NO. 3.]

80 to 99	Twenty Water-colour Drawings, New Zealand Flora	.. .. .. ..	Mrs. Rowan
----------	---	-------------	------------

## [BAY NO. 6.—OIL PAINTINGS.]

121	"Curiosity Corner"	.. .. .. ..	Mrs. McCosh Clark
122	"Sea Sprite"	.. .. .. ..	E. Kate Sperry
123	"A Life Study, head of Alderney Cow"	.. .. .. ..	Mrs. McCosh Clark
124	"New Zealand Birds and Berries"	.. .. .. ..	Emily C. Harris
125	"Bridge of Augustus, on the Mera, Italy"	.. .. .. ..	E. Kate Sperry
126	"The Edge of the Bush, North Beach, Greymouth"	.. .. .. ..	Norah Gardner
127	"Our Rose," a study from life	.. .. .. ..	Norah Gardner
128	"Warbrick, a Tarawera Guide"	.. .. .. ..	E. Kate Sperry
129	"Ohinemutu"	.. .. .. ..	E. Kate Sperry
130	"Merupa"	.. .. .. ..	E. Kate Sperry
131	"Miss Pussy"	.. .. .. ..	E. Kate Sperry
132	"Maori Child"	.. .. .. ..	E. Kate Sperry
133	"Milford Sound, from the Head"	.. .. .. ..	J. Douglas Moultray
134	"Head of Wet Jacket Arm by Moonlight"	.. .. .. ..	J. Douglas Moultray
135	"Milford Sound, from the Entrance"	.. .. .. ..	J. Douglas Moultray
136	"Wet Jacket Arm, looking towards the Entrance"	.. .. .. ..	J. Douglas Moultray
137	"Mount Earnshaw, head of Lake Wakatipu"	.. .. .. ..	J. Douglas Moultray
138	"George Sound"	.. .. .. ..	J. Douglas Moultray
139	"Thereby Hangs a Tale"	.. .. .. ..	D. H. Turner
140	"Fruit"	.. .. .. ..	D. H. Turner
141	"Smith Sound, Otago"	.. .. .. ..	Mrs. T. Ball
142	"Dusky Sound, Otago"	.. .. .. ..	Mrs. T. Ball
143	"Bush Scene, Upper Wanganui River"	.. .. .. ..	E. W. Paton
144	"The Goatherd"	.. .. .. ..	Kate Sperry
145	"Study of Dead Game"	.. .. .. ..	Rosa Budden
146	"Mount Cook"	.. .. .. ..	Laurence Wilson
147	"Head of Galileo"	.. .. .. ..	A. S. Lilieri
148	"Portrait of the Governor of New Zealand"	.. .. .. ..	Kate Sperry
149	"Leaving Home"	.. .. .. ..	Kate Sperry
150	"Queen White Daisy"	.. .. .. ..	Handel A. Gear
151	"New Zealand Birds and Berries"	.. .. .. ..	Emily C. Harris
152	"New Zealand Flowers"	.. .. .. ..	Emily C. Harris
153	"New Zealand Flowers"	.. .. .. ..	Rosa Budden

No.	TITLE.	ARTIST.
155	Case of Photographic Portraits .. ..	F. L. Jones
156	Case of Photographic Portraits and New Zealand Scenery .. .. .. ..	A. Martin

## [BAY NO. 7.]

161 to 178	Eighteen Oil Paintings, known as the ivory type process in oils; two Portraits of Ladies; Professional Card .. .. ..	F. A. Brookes
179	One frame containing six water-colours New Zealand Flowers .. .. ..	Kate Ogston

[NOTE.—The following numbers are Water-colour Drawings]:—

180	“Group of Sunflowers” .. .. ..	Rosa Budden
181	“The Terrace, Rotomahana” .. .. ..	H. G. Lloyd
182	“Port Chalmers by Moonlight” .. .. ..	H. G. Lloyd
183	“Mount Cook, West Coast” .. .. ..	H. G. Lloyd

## [BAY NO. 8.]

184	“A Calm on the West Coast” .. .. ..	K. Watkins
185	“A Westerly Blow, West Coast” .. .. ..	K. Watkins
186	“Midsummer Rollers, West Coast” .. .. ..	K. Watkins
187	“Giants of the Forest” .. .. ..	K. Watkins
188	“After the Stormy Winter” .. .. ..	K. Watkins
189	“Evening” .. .. ..	F. Wright
190	“Landscape, New Zealand Scenery” .. .. ..	F. Wright
191	“On the West Coast” .. .. ..	F. Wright
192	“The Pink Terrace, Rotomahana” .. .. ..	C. D. Barraud
193	“Mt. Pembroke, from Harrison’s Cove, Milford” .. .. ..	C. D. Barraud
194	“General view of the Terraces and Mt. Tarawera” .. .. ..	C. D. Barraud
195	“Tititapu, known as the Blue Lake, as it was before the eruption of Tarawera” .. .. ..	C. D. Barraud
196	“Mount Cook, from the Mountains Overlooking the Tasman” .. .. ..	C. D. Barraud
197	“The Lower Basins of the White Terrace, Rotomahana” .. .. ..	C. D. Barraud
198	“Evening, Otago Peninsula” .. .. ..	A. W. Walsh
199	Water-colour .. .. ..	John Gully
200	“The North Beach of the Kaikoras” .. .. ..	John Gully
201	“The South Beach of the Kaikoras” .. .. ..	John Gully
202	“South Fiord, Lake Te Anau” .. .. ..	John Gully
203	Water-colour .. .. ..	John Gully
204	“Lake Te Anau” .. .. ..	John Gully
205	“Lake Manapouri” .. .. ..	John Gully
206	Water-colour .. .. ..	John Gully
207, 208	Two Sketches .. .. ..	E. Chapman
209	“Purakanui” .. .. ..	Jenny Whimperis
210	“Bush Clearing” .. .. ..	Jenny Whimperis
211	“Across the Marsh” .. .. ..	Jenny Whimperis
212	“Creek—Devil’s Gully” .. .. ..	Rosa Budden
213	“Group of Roses” .. .. ..	Rosa Budden
214	“Rhodes Bay, Banks Peninsula” .. .. ..	Rosa Budden
215	Landscape—“The Land of the Moa, head of Lake Wakatipu” .. .. ..	G. Sheriff

## [BAY NO. 9.]

219 to 248	Various Photographs, &c. .. ..	A. Bock
------------	--------------------------------	---------

## [BAY No. 10.—VARIOUS WATER-COLOURS.]

No.	TITLE.	ARTIST.
249	" New Zealand Flowers, Berries, and Birds"	.. Emily C. Harris
250	" Cosmos Peak" .. .. ..	.. S. H. Moreton
251	" Study of a Head" .. .. ..	.. Kate Sperry
252	" The Grey Valley" .. .. ..	.. Mima Gardner
253	" The Bealey" .. .. ..	.. Mima Gardner
254	" Litchfield Cathedral" .. .. ..	.. F. A. H. Connell
255	" Bush Clearing near Greymouth" .. .. ..	.. Nora Gardner
256	" Greymouth, from Head of Lagoon" .. .. ..	.. Nora Gardner
257	" Old Mill, Dartmoor, England" .. .. ..	.. Nora Gardner
258	" Point Elizabeth" .. .. ..	.. Mima Gardner
259	" New Zealand Flowers," &c. .. .. ..	.. Emily C. Harris
260	" Mount Earnslaw" .. .. ..	.. S. H. Moreton
261	" A Bend on the Avon, Christchurch" .. .. ..	.. W. M. Gibb
262	" A New Zealand Tarn" .. .. ..	.. K. Watkins
263	" Bed of the Teremakau" .. .. ..	.. Mima Gardner
264	" Part of Litchfield Cathedral" .. .. ..	.. F. A. H. Connell
265	" Head of Lake Wakatipu" .. .. ..	.. G. H. Elliott
266	" Near Lake Wakatipu" .. .. ..	.. G. H. Elliott
267	" Captain Cook" .. .. ..	.. Elizabeth Waters

## [BAY No. 11.—OIL PAINTINGS.]

268	" Musterling Merino Sheep, South Canterbury"	..	G. F. Fodor
269	" Island Bay" .. .. ..	..	R. G. Palmer
270	" Chiarini's Tiger" .. .. ..	..	G. F. Fodor
271	" Group of Southdown Sheep" .. .. ..	..	G. F. Fodor
272	Bull—" Earl of Brunswick" .. .. ..	..	G. F. Fodor
273	" Spur of Mount Aspiring" .. .. ..	..	C. Blomfield
274	" Afternoon" .. .. ..	..	R. G. Palmer
275	" A Natural History Study" (A Victim of the Keas)	..	G. Sherriff
276	Horse, " Lochiel" .. .. ..	..	R. G. Fodor
277	" Hot Lakes District, after the Eruption" .. .. ..	..	C. Blomfield
278	" Mount Cook" (early morning) .. .. ..	..	G. F. Fodor
279	" Tawhiao, the Maori King" .. .. ..	..	Joseph Gant
280	" Pink Terrace, Rotomahana" .. .. ..	..	C. Blomfield
281	" Wairakei" .. .. ..	..	C. Blomfield
282	" Champagne Pool, Waiakei" .. .. ..	..	C. Blomfield
283	" Geyser, Waiakei" .. .. ..	..	C. Blomfield
284	" A Bush Track, Hokitika" .. .. ..	..	James Peele
285	" Evening, Lake Mahinapoua" .. .. ..	..	James Peele
286	" Waimakiriri River" .. .. ..	..	James Peele
287	" Mahinapoua River" .. .. ..	..	James Peele
288	" An Afterglow, Hokitika" .. .. ..	..	James Peele
289	" Kawarau River Bed" .. .. ..	..	James Peele
290	" Shag Rock, Summer" .. .. ..	..	James Peele
291	" Birch Forest, West Coast Road" .. .. ..	..	James Peele
292	" Oxford Road, Canterbury" .. .. ..	..	James Peele
293	" Otira Gorge" .. .. ..	..	James Peele
294	" A Snow Storm Breaking" .. .. ..	..	James Peele
295	" Tillyfour Lass" .. .. ..	..	G. F. Fodor
296	" Still Life" .. .. ..	..	A. S. Taylor
297	" After a Long Day on the Sheep Run" .. .. ..	..	P. A. Branfil
298	" Gorge on the Graham River" .. .. ..	..	P. A. Branfil
299	" Pelorus River" .. .. ..	..	P. A. Branfil
300	" Mount Earnslaw" .. .. ..	..	C. Blomfield

## [BAY No. 12.]

301 to 320	Various Photographs	.. .. ..	Josiah Martin
------------	---------------------	----------	---------------

## [BAY No. 13.—OIL PAINTINGS.]

No.	TITLE.	ARTIST.
321	“Turk’s Cap Lilies” .. .. ..	Beatrice Partridge
322	“After School” .. .. ..	Robert Atkinson
323	“A Hot Day on the Waitemata” .. .. ..	Robert Atkinson
324	“Landscape on the Waiau River” .. .. ..	Beatrice Partridge
325	“Portrait of Lady Jervois” .. .. ..	T. E. Merritt
326	“Geraniums” (Lady Darling) .. .. ..	Beatrice Partridge
327	“Landscape, Otira Gorge” .. .. ..	Beatrice Partridge
328	“Landscape, on the Grey” .. .. ..	Beatrice Partridge
329	“Evicted” .. .. ..	Robert Atkinson
330	“Sunshine” .. .. ..	Robert Atkinson
331	“Marshal Niel Roses” .. .. ..	Beatrice Partridge

## [BAY No. 14.]

332	“Okuku River, North Canterbury” .. .. ..	W. M. Gibb
333	“The Bealey River, West Coast Road” .. .. ..	J. Gibb
334	“Waitoa Gorge, North Canterbury” .. .. ..	W. M. Gibb
335	“A Clearing in the Bush, Banks Peninsula” .. .. ..	W. M. Gibb
336	“A Mountain Stream” .. .. ..	W. M. Gibb
337	“Sandy Point, Head of Lake Wakitipu” .. .. ..	W. M. Gibb
338	“Oyster Dredging, Stewart Island” .. .. ..	J. Gibb
339, 340	Two Oil-painted (lincrusta) Door Panels .. .. ..	Annie Gaze
341	“Japanese Lilies” .. .. ..	Jane Stowe
342	“Basket of Flowers” .. .. ..	Edith Woodford
343 to 351	“New Zealand Flowers” .. .. ..	Mrs. F. Tizard
352	Panel Painting on New Zealand Wood .. .. ..	Annie Gaze
353	Panel Painting on New Zealand Wood .. .. ..	Annie Gaze
354, 355	Two Oil-painted (lincrusta) Door Panels .. .. ..	Annie Gaze
356	“Water Lilies” .. .. ..	Annie Gaze
357	“Passion Flowers” .. .. ..	Jane Stowe
358	“Fuchsia” .. .. ..	Charlotte E. Merritt
360	“Lyttelton Harbour” .. .. ..	J. Gibb
361	“Ploughing on the Cliff, Kaikoura” .. .. ..	J. Gibb
362	“Otira Gorge, West Coast Road” .. .. ..	J. Gibb
363	“Bryce’s Bay, Stewart Island” .. .. ..	J. Gibb
364	“Waimakariri River, from the Bealey” .. .. ..	J. Gibb
365	“Water of Leith, Dunedin” .. .. ..	W. M. Gibb
366	“A Story of a Saddle” .. .. ..	L. J. Steele
367, 368	Two Panels in Oils — “Clematis” and “Chrysanthemums” .. .. ..	F. E. Richardson
369	“An Old Brown Jug” .. .. ..	Isabel Hodgkins

## [BAY No. 16.]

387, 388	Two Panels in Oils — “Poppies” and “Foxglove” .. .. ..	F. M. Wimperis
389	Panel in Oils — “Mount Cook Lilies” .. .. ..	Miss F. E. Richardson
390	“View on the Avon River, near Christchurch” .. .. ..	T. R. Attwood
391	“Lane Scene, near Governor’s Bay” .. .. ..	T. R. Attwood
392	“View of Lake Wanaka” .. .. ..	T. R. Attwood
393	“Evening, Lake Wakatipu” .. .. ..	T. R. Attwood
394	“Evening, Dusky Sound” .. .. ..	T. R. Attwood
395	“Evening on the West Coast” .. .. ..	T. R. Attwood
396	“Morning, Lake Wanaka” .. .. ..	T. R. Attwood
397	“Botanists’ Home, Kaukapakapa” .. .. ..	Geo. Edmondson
398	“Daffodils” .. .. ..	F. M. Wimperis
399	“Lilies” .. .. ..	F. M. Wimperis
400	“Roses” .. .. ..	F. M. Wimperis

## [BAY No. 17—OIL PAINTINGS.]

No.	TITLE.	ARTIST.
401	“ Manukau Harbour—Early Morning” ..	T. L. Drummond
402	“ Maori Pah” ..	Kate S. Brodie
403	“ A Highland Scene” ..	Kate S. Brodie
404	“ Winter Scene in Holland” ..	Eliza Silk
405	“ Portrait of Sir William Fitzherbert” ..	John Tasker
406	“ West Coast Road, Canterbury” ..	R. Beetham
407	“ The Bridge” ..	A. Handel Gear
408	“ Lagoon, Hokitika River” ..	R. Beetham
409	“ Night Cap Rock, off Westport” ..	R. Beetham
410	“ Hinemoa’s Bath, Mokoia, Lake Rotorua” ..	R. Beetham
411	“ On the Beach, Waiwera” ..	T. L. Drummond
412	“ Rain Clouds on the Hunua Ranges” ..	T. L. Drummond
413	“ The Shores of the Manukau” ..	T. L. Drummond
414	“ Mount Cook” ..	Harry W. Kirkwood
415, 416	“ Mount Egmont and Group of New Zealand Mountains” ..	
417	“ Mount Egmont” ..	John T. Stewart
418	“ Mount Cook” ..	Eliza Silk
419	“ Ben More Creek, Otago” ..	Eliza Silk
420	“ On Ben More Creek” ..	Eliza Silk
421	“ A Maori Minister” ..	A. Handel Gear
422	“ A Fellow of Infinite Jest” ..	A. Handel Gear
423	“ Meditation” ..	A. Handel Gear
424	“ Portrait in Fancy Costume” ..	A. Handel Gear
425	“ A Homage to Handel” ..	A. Handel Gear
426, 427, 428	Three Oil Panels ..	Harriette S. Bennett
429	“ Last Stand of British at Maiwand, Afghanistan” ..	J. Elder Moultray
430	“ Battle of Te Pungarehu” ..	J. Elder Moultray
431	“ A Letter from Home” ..	J. Elder Moultray
432	“ Island of Mokoia, Lake Rotorua” ..	R. Beetham

Elsewhere in the Court are various specimens of art applied to domestic decoration not to be classified as Fine Art.

---

## QUEENSLAND PICTURES.

---

[NOTE.—These are hung by the Queensland Commission in the Queensland Court in the Annexes, on the East side of the Avenue of Nations, at the North end of it.]

No.	TITLE.	ARTIST.
1	Oil Painting from Nature .. .. ..	Louisa Alpin
2	Oil Painting .. .. ..	Fred. W. Barlow
3	“ Orchid”— <i>Oberonia Palmicola</i> .. .. ..	Miss Bowkett
4	“ Views of Herberton” .. .. ..	Miss Bowkett
5	“ View of Quart Pot Creek, Stanthorpe” ..	J. A. Clarke
6	“ Study of a Coleus” .. .. ..	J. A. Clarke
7	“ King Sandy, a Queensland Aboriginal” ..	Oscar Fristrom
8	“ An Ancient Creek” .. .. ..	Oscar Fristrom
9	“ A Brown Study—a Queensland Aboriginal” ..	Oscar Fristrom
10	“ The Arched Rock, Coast of Durham” ..	Walter Jenner

No.	TITLE.	ARTIST.
11	"Boomers at Brighton" .. .. ..	Walter Jenner
12	"Land's End, Cornwall—Lingering Light" .. ..	Walter Jenner
13	"Seaford Beach and Chalk Cliffs, County Sussex" .. ..	Walter Jenner
14	"White Cliffs of Albion, Dover" .. .. ..	Walter Jenner
15	"The Old Man of Hoy" .. .. ..	Walter Jenner
16	"Mackay and District from Mount Bassett" .. ..	H. A. Kitson
17	"View of Pioneer River and Town of Mackay" .. ..	H. A. Kitson
18	"Cloudy Morning, Milton Beach, Brisbane River" .. ..	Robert S. Rayment
19	"Brisbane at Sunset" .. .. ..	Robert S. Rayment
20	Oil Painting from Nature .. .. ..	Isa Reilly
20A	Collection of Paintings of Queensland Flowers .. ..	Mrs. Rowan
21	"Arrival of the First Gold Escort in Mel-	
	bourne, 1852" .. .. ..	William Austin
22	"Evening on the North Quay, Brisbane" .. ..	William Austin
23	Water-colour Drawing .. .. ..	Fred. W. Barlow
24	Water-colour Drawings of Tropical Fruit .. ..	Mrs. Clarkson
25	Poonah Painting .. .. ..	Miss Nellie Dewing
26	Crystal Ivory Type of Painting .. .. ..	Miss Nellie Dewing
27	Three Illuminations for Addresses, &c. .. ..	Otto Mohr
28	Study of Still Life .. .. ..	Otto Mohr
29	Copy of the First Three Lines of a Mongol Let-	
	ter, in the Uigar Character, sent by Arzhan	
	Khan to Phillip the Fair in 1289 .. ..	Otto Mohr
30	"Bruce" (head of a dog)—a Study in Sepia .. ..	George J. Perkins
31	"Illuminated Ode to Australian Pioneers" .. ..	George J. Perkins
32	"Acclimatisation Gardens, Brisbane" (w. col.) ..	Robt. S. Rayment
33	"Quart Pot Creek, Stanthorpe" (water-colour)	Robt. S. Rayment
34	"The Afterglow, Brisbane River" (water-colour)	Robt. S. Rayment
35	Four Water-colour Drawings .. .. ..	Lionel K. Rice

In addition to the above, the Queensland Court exhibits a number of architectural and engineering drawings and models, and some engravings and lithographs.

### UNITED STATES.

SET of Christmas Cards and various Fine Art Prints by L. Prang and Co., Boston, exhibited by their agents, Messrs. Jolley and Co., 18A Little Collins East, Melbourne.

### FRENCH EDUCATION DEPARTMENT.

THIS exhibits forty-nine Art Photographs by Ad. Braun, 43 Avenue de l'Opéra, Paris; photographs of the French National Museums, representing chiefly pictures of the modern school of painters, and specimens of reproductions of old masters' drawings, also 25 engravings by Vernier, Martinet, Masson, Bertinot, Chauvel, Morse, Bellay, François and Leenoff, Vion, Waltner, Lunois, Levasseur, Dubouchet, Rajon, Thornley, Jacquet, Bellanger, Massard, and Baude; two designs for mosaic by Lenepreu, and 10 frames of coloured wools for Gobelins Tapestry.

# THE LADIES' COURT, VICTORIA.

---

[NOTE.—All Works of Art sent in by Victorian Exhibitors were subjected before hanging to a Selection Committee appointed by the Commissioners, and consisting of members of the Fine Arts Committee, aided by experts. By this Selection Committee 252 works were rejected, but no work was rejected from exhibition except by this Committee.

A considerable portion of the Victorian work was placed in the *Victorian Artists' Gallery*, the space having been assigned by the Commissioners to that body. Of the remainder, works by ladies were sent to the Ladies' Court. Other accepted works were sent to the General Victorian Court, to be hung there if room could be found for them. The Committee of the Victorian Court afterwards found it necessary to group both the latter classes of works together, and to add other pictures sent in direct to the Ladies' Court, and with which the Fine Arts Committee were not concerned. These will thus be all found hung on the wall-space of the Ladies' Court at the North end of the annexes.]

The following is the combined list:—

No.	TITLE.	ARTIST.
1	"Bush Track, Dandenong Ranges"	.. S. A. Fenton
2	"Out for a Day's Shooting" ..	.. <i>The late Van den Houten</i>
3	"Water Lilies" ..	.. <i>Jermaine Lulham</i>
4	"Monarch of the Sea" ..	.. <i>F. Bond</i>
5	"Moonlight on the Olinda Creek"	.. <i>W. Short</i>
6	"The Haunt of the Dingo" ..	.. <i>Mrs. R. H. Bradle</i>
7	"Famished" ..	.. <i>Mrs. R. H. Bradle</i>
8	"Foliage from Nature" ..	.. <i>Sophie Sasse</i>
9	"Flowers from Nature" ..	.. <i>Constance Robertson</i>
10	"Ruins of Nebeck" ..	.. <i>H. Stewart</i>
11	"On the Banks of a River" ..	.. <i>H. Stewart</i>
12	"Flowers" ..	.. <i>Sophie Sasse</i>
13	"Water-colour Drawing from Nature"	.. <i>Constance Robertson</i>
14	"Flowers from Nature" ..	.. <i>H. O. Keartland</i>
15	"Portrait of Little Boy from Life"	.. <i>A. C. H. Thunder</i>
16	"Forget Me Not" ..	.. <i>A. C. H. Thunder</i>
17	"Portrait from Life" ..	.. <i>A. C. H. Thunder</i>
18	Pencil Drawing ..	.. <i>H. O. Keartland</i>
19	"Autumn Evening on the Yarra"	.. <i>M. M. Levilee</i>
20	"Australian Wild Flowers" ..	.. <i>Maude Glover</i>
21	"Lapageria" ..	.. <i>P. Thomson</i>
22	"Bouquet of Flowers" ..	.. <i>A. C. H. Thunder</i>
23	"Rocky Shore, Sandringham" ..	.. <i>F. B. Gibbs</i>
24	Various Enlarged Photographs ..	.. <i>C. C. Bowden</i>
25	.. .. ..	.. <i>E. J. Brown</i>
26	Pencil Drawing	..
28	"Granny" .. ..	.. <i>E. M. Panton</i>
29	Victorian Wild Flowers (four pictures)	.. <i>W. D. Dalton</i>

No.	TITLE.	ARTIST.
30	"Portrait of a Boy"	<i>A. C. H. Thunder</i>
31	"Where the Rude Axe was Never Heard"	<i>Chassie Cole</i>
32	"Scene in Wales"	<i>Richard Sasse</i>
33	"Daylight Fades"	<i>Chassie Cole</i>
34	"The Bird Rock" (Flinders, Victoria)	<i>F. B. Gibbs</i>
35	"Shade and Shine"	<i>Chassie Cole</i>
36	"Sunset"	<i>Sil de Crillon</i>
37	"Flowers" (a water-colour)	<i>Eliza Maxwell</i>
38	"Arum Lilies"	<i>F. M. Tate</i>
39	"Pansies"	<i>B. F. Watson</i>
40	"Flowers from Nature"	<i>R. A. Gerson</i>
41	"Soucis"	<i>A. E. Webster</i>
42	"White Poppies"	<i>Wm. Ford</i>
43	"Roses"	<i>R. A. Gerson</i>
44	"Fruit"	<i>Helen A. Peters</i>
45	"Fruit and Flowers"	<i>M. Maxwell</i>
46	"Painted Leaves"	<i>A. W. Eustace</i>
47	"Sunset on Gippsland Lakes"	<i>L. E. Parker</i>
48	"A View at Healesville"	<i>Nellie Dillon</i>
49	"On the Rock"	<i>E. Walter</i>
50	"Sunset, Dromana"	<i>A. Pennington</i>
51	"Biddy Malony"	<i>E. M. Pantou</i>
52	"Winter, Acheron Falls, Marysville"	<i>J. A. Panton</i>
53	"Near Mount Kosciusko"	<i>A. Carre-Riddell</i>
54	"Monarch of the Air"	<i>Miss F. Macdonald</i>
55	"Wakahi Falls"	<i>C. Beaumont</i>
56	"Cosmos Peaks, New Zealand"	<i>C. Beaumont</i>
57	"The Study of Fruit"	<i>Flora Macdonald</i>
58	"Flowers"	<i>Miss Hillson</i>
59	"Fruit Piece"	<i>B. Leake</i>
60	"View near Warburton"	<i>Miss O'Rourke</i>
61	"On the Moorabool"	<i>Georgie Harrison</i>
62	"Water Lilies"	<i>R. Stewart</i>
63	"In the Gloaming"	<i>E. Walter</i>
64	"Caw Caw, New Zealand"	<i>J. M. Carter</i>
65	"The Treasures of the Deep"	<i>E. Walter</i>
67	"View of Hobart from Rosney"	<i>Capt. Forrest</i>
68	"I Love Him"	<i>E. Walter</i>
69	"The Two Islands, Hopkins River"	<i>E. M. Airey</i>
70	"A Bit of Good Pasture Land"	<i>E. Davis</i>
71	"Fern Tree Gully"	<i>Rose Fairthorne</i>
72	"In the Sunlight"	<i>E. Walter</i>
74	"A Peep at Melbourne by Moonlight"	<i>A. Pennington</i>
75	"A Winter Afternoon at Hawthorn"	<i>Georgie Harrison</i>
76	"Moonlight on the Goulburn"	<i>Miss Anthoness</i>
77	"Portrait of Dr. Brownless"—Chancellor of the University	<i>Mrs. C. E. Streeter</i>
78	"A Rock Bound Shore"	<i>J. W. Rymer</i>
79	"Evening"	<i>M. L. Hull</i>
80	"Western Beach, Corio Bay"	<i>H. M. B. Sasse</i>
81	"Albert Park in Winter"	<i>Edith M. King</i>
82	"Glenmore"	<i>M. E. Chomley</i>
83	Four Pencil Drawings	<i>H. O. Keartland</i>
84	"An Eagle"	<i>Violet Teague</i>
85	"View at Port Arthur," Tasmania	<i>Nellie Dillon</i>
87	"Portrait of Jas. M'Donald, Esq."	<i>Arthur Taylor</i>
88	"Coast Scene at Mouth of Firth of Forth"	<i>Margaret Weslink</i>

No.	TITLE.	ARTIST.
89	"Showery Weather" .. .. ..	<i>M. J. Giles</i>
90	"Near Brighton Beach" .. ..	<i>E. B. Weir</i>
91	"Andromache Weeping over the Ashes of Hector" .. .. ..	<i>Mrs. Trestrail</i>
92	"Ecce Homo" .. .. ..	<i>Majorie Conway</i>
93	"Mater Molorosa" .. .. ..	<i>Majorie Conway</i>
94	"Barrum Barrum River," Apollo Bay ..	<i>J. A. Panton</i>
95	"The Upper Yarra," Warburton ..	<i>R. Nunweek</i>
96	"The Buffalo Ranges," from Porepunkah ..	<i>E. B. Weir</i>
97	"River Scene" .. .. ..	<i>M. L. Hull</i>
98	"Grandfather's Pet Copy" .. .. ..	<i>A. Douglas</i>
99	"Maple Durham" .. .. ..	<i>A. Douglas</i>
100	"Near George Town," Tasmania ..	<i>B. Morrah</i>
101	"View near Moe" .. .. ..	<i>F. H. Bruford</i>
102	"On the Thompson River," Gippsland ..	<i>F. H. Bruford</i>
103	"Sunset" .. .. ..	<i>E. B. Weir</i>
104	"Scene from Macedon" .. .. ..	<i>The late Van den Houten</i>
105	"Camping Out, a Night at Fernshawe" ..	<i>The late Van den Houten</i>
106	"View of Botanical Gardens" .. .. ..	<i>A. B. M'Neill</i>
107	"Erica" .. .. ..	<i>Isa. Reilly</i>
108	"Homeward Bound" .. .. ..	<i>J. W. Belcher</i>
109	"The Supper at Emmaus" .. .. ..	<i>Chester Earles</i>
110	"Ostmalo Lighthouse" .. .. ..	<i>F. H. Tate</i>
111	"Moonlight, Sorrento" .. .. ..	<i>L. E. Parker</i>
112	"By the murmuring Stream at Trentham" ..	<i>W. Short</i>
113	"R. H. J. Millett," portrait in oil ..	<i>J. Carobain</i>
114	"Scene on the Woori Yallack, near Lilydale" ..	<i>M. J. Giles</i>
115	"View on the Derwent, Tasmania" ..	<i>E. B. Morrah</i>
116	"Tranquility" .. .. ..	<i>W. H. Archer</i>
117	"Hail Smiling Morn Lagoon, Seymour" ..	<i>W. Short</i>
118	"Ruapehu and Tongariro Mountains, from Lake Taupo" .. .. ..	<i>T. E. Rodda</i>
119	"The Erskine Falls, Lorne" .. .. ..	<i>L. A. Dowman</i>
120	"Embarking" .. .. ..	<i>C. V. Wilson</i>
121	"White Terrace, New Zealand" ..	<i>J. M. Carter</i>
122	"The Daisy of the River" .. .. ..	<i>E. Hulme</i>
123	"Scene at Lorne" .. .. ..	<i>E. Follett</i>
124	"Narcissus" .. .. ..	<i>F. K. Goldstraw</i>
125	"Calm Before a Storm—Noon" ..	<i>J. W. Rymer</i>
126	"St. John and the Lamb" .. .. ..	<i>Mrs. Trestrail</i>
127	"A Glimpse of Haunchback" .. .. ..	<i>J. S. Moore</i>
128	"On the Road to Loch, Western Port" ..	<i>Lizzie De Laney</i>
129	"In the Fern Gully—Sunset" ..	<i>L. A. Dowman</i>
130	"Collins-street East, Wet Evening" ..	<i>M. M. Levien</i>
131	"St. Patrick's Cathedral" .. .. ..	<i>E. Hulme</i>
132	"Scene by Macedon—Summer Evening" ..	<i>Van den Houten</i>
133	"Trentham Falls, Coliban River" ..	<i>W. Short</i>
134	"On the Buffalo Ranges" .. .. ..	<i>M. M. Levien</i>
135	"Menindie Lake" .. .. ..	<i>J. A. Panton</i>
136	"In the Mountains, Gippsland" ..	<i>L. A. Dowman</i>
137	"The Mouth of the River Hopkins" ..	<i>D. Clarke</i>
137½	"Oil Screen Paintings" .. .. ..	<i>M. M. Hobson</i>
138 to 221	Various paintings and drawings by the PUPILS OF SIGNORI LOUREIRO AND CATANI. These will be found grouped in a compartment by themselves, and have not passed under the revision of the Fine Arts Committee.	

# I N D E X E S.

---

## Index A.—British Gallery. (Page 9.)

LIST OF **Artists** whose works are exhibited, with the Numbers referring to their Pictures in the Catalogue and on the walls.

ARTIST.	NUMBERS OF HIS PICTURES.
Angus, G. F. ..	.. 231
Angeli ..	.. 26
Ansdell, R.—R.A. ..	.. 143
Arden, E. ..	.. 191
Aumonier, J.—R.I. ..	.. 211
Barr, J. ..	.. 153
Bach, Guido, R.I. ..	.. 198
Babb, J. Stains ..	.. 232
Baxter, C. ..	.. 50
Bayliss, Wyke—F.S.A. ..	.. 83
Beavis, R. ..	.. 155
Bonington, R. P. ..	.. 15
Bough, Sam.—R.S.A. ..	.. 244
Boughton, G. H.—A.R.A. ..	.. 55, 56, 57
Brett, John—A.R.A. ..	.. 19, 20, 21, 171
Burgess, J. B.—A.R.A. ..	.. 174
Calderon, P. H.—R.A. ..	.. 133, 185
Callcott, Sir A. W.—R.A. ..	.. 22
Cattermole, G.—R.W.S. ..	.. 283
Chevalier, N. ..	.. 173, 178
Cole, Vicat.—R.A. ..	.. 88
Collier, F. ..	.. 267
Constable, J.—R.A. ..	.. 28, 30, 31
Cooke, E. W.—R.A. ..	.. 10, 70, 129
Cooper, T. Sidney—R.A. ..	.. 3, 179
Crome, Old ..	.. 17
Crowe, Eyre—A.R.A. ..	.. 23
Cotman, W. ..	.. 16
Couldery, T. N. ..	.. 240, 256, 286
Cowen, Lionel J. ..	.. 172
Cox, David—R.W.S. ..	.. 278
Davis, H. W. B.—R.A. ..	.. 107
Dealy, Jane M. ..	.. 197, 213
Dean, W. W.—R.W.S. ..	.. 235
Dicksee, F.—A.R.A. ..	.. 118
Dillon, Frank—R.I. ..	.. 218
Dobson, W. C. F.—R.A. ..	.. 223
Dodgson, G.—R.W.S. ..	.. 250
Dodd, J. ..	.. 134
Douglas, E. ..	.. 98, 99
Duncan, E.—R.W.S. ..	.. 285
Dyce, W.—R.A. ..	.. 48
Earle, Charles—R.I. ..	.. 245
East, Alfred ..	.. 181
Egg, A. L.—R.A. ..	.. 137
Elgood, G. S.—R.I. ..	.. 202, 204
Elmore, A.—R.A. ..	.. 131

ARTIST.	NUMBERS OF HIS PICTURES.
Faed, T.—R.A. . . . .	.. 82
Field, Walter . . . . .	.. 145
Fisher, Mark . . . . .	.. 160, 167, 168
Foster, Birket . . . . .	.. 268
Fripp, A. D.—R.W.S. . . . .	.. 234
Frith, W. P.—R.A. . . . .	.. 86, 162, 163, 164, 165, 166
Fulleylove, J.—R.I. . . . .	.. 200
Gadsby, W. H. . . . .	.. 151
Gilbert, Sir John—R.A., P.R.W.S. . . . .	.. 84
Goodall, F.—R.A. . . . .	.. 91, 101
Gow, A. C.—A.R.A. . . . .	.. 78
Graham, P.—R.A. . . . .	.. 80
Grey, Jane W. . . . .	.. 258
Gulland, Elizabeth . . . . .	.. 274, 289
Haghe, Louis—R.W.S. . . . .	.. 255
Halswelle, K. . . . .	.. 63, 64, 65, 66, 67, 68, 154
Hardy, Heywood . . . . .	.. 85
Hayes, E.—R.H.A. . . . .	.. 29, 170
Hayes, Edwin—R.H.A. . . . .	.. 194, 195
Hayter, Sir G.—R.A. . . . .	.. 187
Henderson, J. . . . .	.. 149
Herbert, J. R.—R.A. . . . .	.. 142
Herdman, R. S.—R.S.A. . . . .	.. 175
Hering, J. F. . . . .	.. 147
Herkomer, H.—A.R.A. . . . .	.. 95, 96
Hicks, George . . . . .	.. 275
Hine, H. G.—R.W.S. . . . .	.. 271
Hook, J. C.—R.A. . . . .	.. 5
Hogarth & Thornhill . . . . .	.. 34
Holl, Frank—R.A. . . . .	.. 92
Hoppner, J. . . . .	.. 8
Horsley, J. C.—R.A. . . . .	.. 132
Horsley, W. C. . . . .	.. 77, 135
Hughes, A. Foord . . . . .	.. 226, 253
Hunt, A. W. . . . .	.. 257
Huson, Thos.—R.I. . . . .	.. 261, 284
Hunt, Holman . . . . .	.. 51, 54
Hunter, Colin—A.R.A. . . . .	.. 184
Jackson, Helen . . . . .	.. 222, 225
Jones, Charles—R.C.A. . . . .	.. 201
Johnson, Cyrus—R.I. . . . .	.. 264, 279
Knight, C. P. . . . .	.. 203
Landseer, Sir Edwin—R.A. . . . .	.. 13, 52, 75, 90, 105
Lawrence, Sir T.—P.R.A. . . . .	.. 47, 53, 72
Lawson, Cecil . . . . .	.. 106
Lea-Merritt, Mrs. . . . .	.. 79, 119, 121
Le Jeune, H.—A.R.A. . . . .	.. 247
Leighton, Sir F., Bart.—P.R.A. . . . .	.. 49, 76, 97
Leslie, G. D.—R.A. . . . .	.. 58, 59, 60
Lewis, C. J.—R.I. . . . .	.. 130, 205, 251, 265
Linnell, J. T. . . . .	.. 176
Linnell, W. . . . .	.. 109
Linton, Sir J. D.—P.R.I. . . . .	.. 94, 100
Lloyd, Tom . . . . .	.. 148
Lloyd, Stewart . . . . .	.. 156
Long, E.—R.A. . . . .	.. 62, 127

ARTIST.	NUMBERS OF HIS PICTURES.
Lucas, Seymour—A.R.A.	.. 224
Lundgren, E.—R.W.S.	.. 228
Lutyens, C.	.. 4, 12
Lewis, J. F.—R.A.	.. 209
Lewis, Lennard	.. 216
Macbeth, R. W.—A.R.A.	.. 89
Macilise, D.—R.A.	.. 71
Macquoid, T. R.—R.I.	.. 263, 269
Marks, H. S.—R.A.	.. 61
Marshall, H. Calder—R.A.	.. A, B, C, D, E, F
Mason, George—A.R.A.	.. 14, 117
Maplestone, F. E.	.. 208, 288
Marrable, Mrs. M.	.. 190, 242
May, Powell	.. 237
Millais, Sir J. E., Bart.—R.A.	.. 9, 75, 102, 111, 112, 113, 114
Moberley, W. J.	.. 217
Moore, Albert	.. 128
Morgan, F.	.. 159
Morland, G.	.. 182
Müller, W.	.. 33
M'Whirter, J.—A.R.A.	.. 140, 150
Nash, Joseph—R.I.	.. 229, 276
Natress, George	.. 221, 227
Nicol, Erskine—A.R.A.	.. 32
Oaks, J. W.—A.R.A.	.. 158, 277
Orrock, Jas.—R.I.	.. 210
O'Neill, H.—A.R.A.	.. 169
Ouless, W. W.—R.A.	.. 104
Perugini, C. E.	.. 108
Pocock, Lexden L.	.. 238, 248
Poole, C.	.. 188, 214
Poole, P. F.—R.A.	.. 138
Pott, L. J.	.. 152
Princep, Val. L.—A.R.A.	.. 110
Prout, S.	.. 215, 259
Pyne, Thos.—R.I.	.. 239
Quinton, A.	.. 207, 260
Racham, Arthur	.. 280
Redgrave, R.—R.A.	.. 69
Richmond, W. B.	.. 24, 81
Rigby, Cuthbert	.. 212
Rivièvre, Briton—R.A.	.. 122, 123, 124, 125, 126
Roberts, David—R.A.	.. 1, 74
Robins, T. S.—R.I.	.. 272
Rouse, R. A.	.. 192
Sant, J.—R.A.	.. 115, 136
Sartorius, F.	.. 2
Say, F. R.	.. 177
Shellshear, A. J.	.. 236
Smart, J.—R.S.A.	.. 73
Smart, John—R.S.A.	.. 219, 220
Smith, G.	.. 246
Stanfield, Clarkson—R.A.	.. 6, 25, 144
Stocks, W. F.	.. 241
Stokes, Adrian	.. 120

ARTIST.	NUMBERS OF HIS PICTURES.
Stokes, Mrs. ..	.. 103
Stevens, Albert ..	.. 189, 266, 287
Stone, Marcus—R.A. ..	.. 157
Storey, G. A.—A.R.A. ..	.. 186
Syer, J.—R.I. ..	.. 249
Tadema, Alma—R.A. ..	.. 116
Taylor, F.—R.W.S. ..	.. 281, 290
Topham, F. W. W. ..	.. 183
Turner, J. M. W.—R.A. ..	.. 7, 11, 18
Turrell, C. J. ..	.. 199
Varley, John ..	.. 206, 254
Ward, E. M.—R.A. ..	.. 146
Warren, E. G.—R.I. ..	.. 282
Weir, Harrison ..	.. 273
Waterlow, A. E. ..	.. 141
Watts, G. F.—R.A. ..	.. 35, 36, 37, 38, 39, 40, 41, 42, [43, 44, 45, 46]
Watts, J. ..	.. 139
Way, Cosens ..	.. 262
Wells, H. T.—R.A. ..	.. 180
Weedon, A. W.—R.I. ..	.. 193, 243
Williams, Haynes ..	.. 161
Willis, H. B.—R.W.S. ..	.. 270
Wilson, R.—R.A. ..	.. 27
Yeames, W. F.—R.A. ..	.. 87, 93
Yglesias, Vincent P. ..	.. 230, 233
Youngman, A. M.—R.I. ..	.. 196, 252

### Index B.—British Gallery. (Page 9.)

LIST of **Owners** who have lent Pictures, with the Numbers referring to them in the Catalogue and on the walls.

OWNER.	NUMBERS OF HIS PICTURES.
Aberdeen, Earl of ..	.. 47, 53, 72
Agnew, G. W., Esq. ..	.. 186
Agnew, Thos., & Sons ..	.. 51, 62, 63, 64, 65, 66, 68, 75, 85, 86, 89, 109, 113, 114, 118, 123, 139, 140
Agnew, W., Esq. ..	.. 48, 58, 117, 124
Armstrong, Lord ..	.. 27, 30, 31, 182
Ashley, Hon. Evelyn ..	.. 52
Aumonier, J., Esq.—R.I. ..	.. 211
Babb, J. Staines, Esq. ..	.. 232
Bayliess, Wyke, Esq. ..	.. 83
Bazley, Sir T., Bart. ..	.. 131
Bowman, Sir W., Bart. ..	.. 44
Brassey, Lord ..	.. 54, 67, 69, 70, 87, 88, 106, 129
Brett, John, Esq.—A.R.A. ..	.. 171
Burgess, J. B., Esq.—A.R.A. ..	.. 174
Chevalier, N., Esq. ..	.. 178
Cheylesmore, Lord ..	.. 74, 90, 105
Childers, Rt. Hon. H. C. E. ..	.. 28
Connal, W., Esq., Jr. ..	.. 128

OWNER.	NUMBERS OF HIS PICTURES.
Cooper, T. Sidney, Esq.—R.A. ..	.. 3
Couldery, T. N., Esq., ..	.. 240, 256, 286
Cowen, Lionel J., Esq. ..	.. 172
Davis, H. W. B., Esq.—R.A. ..	.. 107
Dealy, Jane M. ..	.. 197, 213
Dillon, Frank, Esq.—R.I. ..	.. 218
Earle, Charles, Esq.—R.I. ..	.. 245
East, Alfred, Esq. ..	.. 181
Elgood, E. S., Esq.—R.I. ..	.. 202, 204
Field, Walter, Esq. ..	.. 145
Fripp, A. D., Esq.—R.W.S. ..	.. 234
Fulleylove, J., Esq.—R.I. ..	.. 200
Gassiot, G., Esq. ..	.. 142
Gilbert, Sir John—R.A. ..	.. 84
Gillilan, W., Esq. ..	.. 60, 80, 126
Goodall, F., Esq.—R.A. ..	.. 91, 101
Gow, A. C., Esq.—A.R.A. ..	.. 78
Graves, Messrs. H., and Co. ..	.. 99, 187
Gregory, G. B., Esq. ..	.. 134, 179
Grey, Jane W. ..	.. 258
Gulland, Elizabeth ..	.. 274, 289
Haworth, A., Esq. ..	.. 137
Hayes, E., Esq.—R.H.A. ..	.. 29, 170, 194, 195
Herdman, R. S., Esq.—R.S.A. ..	.. 175
Herkomer, H., Esq.—A.R.A. ..	.. 95, 96
Hine, T., Esq. ..	.. 133, 146, 185
Hogarth, J., and Sons ..	.. 231
Holl, Frank, Esq.—R.A. ..	.. 92
Horsley, J. C., Esq.—R.A. ..	.. 132
Horsley, W. C., Esq. ..	.. 77, 135
Hughes, A. Foord, Esq. ..	.. 226, 253
Huson, Thos., Esq.—R.I. ..	.. 261, 284
Jacoby, C. J., Esq. ..	.. 94, 100
Jackson, Helen ..	.. 222, 225
Johnson, Cyrus, Esq.—R.I. ..	.. 264, 279
Jones, Chas., Esq.—R.C.A. ..	.. 201
Joshua, S., Esq. ..	.. 56, 116
Kincaid, J., Esq. ..	.. 98
Lea-Merritt, Mrs. ..	.. 79, 119, 121
Lees, C. E., Esq. ..	.. 59
Lefevre, L. H., Esq. ..	.. 23, 32, 61
Leighton, Sir F., Bart.—P.R.A. ..	.. 49, 76
Lewis, Lennard, Esq. ..	.. 216
Lewis, C. J., Esq. ..	.. 130, 205, 251, 265
Long, E., Esq.—R.A. ..	.. 127
Lorraine, Sir L., Bart. ..	.. 121
Macquoid, T. R., Esq.—R.I. ..	.. 263, 269
Maplestone, F. E., Esq. ..	.. 208, 288
Marrable, Mrs. W. C. ..	.. 190, 246
Marsden, H. B., Esq., & Co.—Trustees ..	.. 162, 163, 164, 165, 166
May, Powell, Esq. ..	.. 237
Moberley, W. J., Esq. ..	.. 217
Montrose, Duchess of ..	.. 82

## OWNER.

## NUMBERS OF HIS PICTURES.

Nash, Joseph, Esq.—R.I.	..	..	229
Natress, George, Esq.	..	..	221, 227
Norfolk, Duke of	..	..	111
Onslow, Earl of ..	..	..	34
Orrocks, Jas., Esq.—R.I.	..	..	210
Ouless, W. W., Esq.—R.A.	..	..	104
Peacock, R., Esq.	..	..	169
Pender, Sir John	..	..	112
Perugini, C. E., Esq.	..	..	108
Pocock, L. L., Esq.	..	..	238, 248
Poole, E , Esq. ..	..	..	188, 214
Price, James, Esq.	..	..	144
Prinsep, Val. L., Esq.—A.R.A.	..	..	110
Pyne, Thos., Esq.—R.I. ..	..	..	239
Queen, H.M. the ..	..	..	25, 177
Quinton, A. ..	..	..	207, 260
Rackhan, Arthur, Esq.	..	..	280
Richmond, W. B., Esq.	..	..	81
Rivièrè, Briton, Esq.—R.A.	..	..	122
Rosebery, Earl of ..	..	..	2, 102, 147
Rosebery, Countess of ..	..	..	199
Rouse, R. A., Esq.	..	..	192
Samuelson, Sir. B., Bart..	..	..	97
Sant, J., Esq.—R.A.	..	..	115, 136
Shellshear, A. J., Esq.	..	..	236
Shepherd, G. H., Esq.	..	..	138
Smart, J., Esq.—R.S.A. ..	..	..	73
Smart, John, Esq.—R.S.A.	..	..	219
Stevens, Albert, Esq. ..	..	..	189, 266, 287
Stocks, W. F., Esq,	..	..	241
Stokes, Adrian, Esq. ..	..	..	120
Stokes, Mrs. ..	..	..	103
Tennant, Sir C., Bart. ..	..	..	55, 57
Topham, F. W. W., Esq...	..	..	183
Turner, H. J., Esq. ..	..	..	125
Varley, John ..	..	..	206, 254
Vokins, Messrs. J. & W. ..	..	..	173
Wales, H.R.H. the Prince of ..	..	..	24
Wales, H.R.H. the Princess of ..	..	..	26
Waterlow, A. E., Esq. ..	..	..	141
Watts, G. F., Esq.—R.A. ..	..	..	35, 36, 37, 38, 39, 40, 41, 42, 43, 45, 46
Way, Cousens ..	..	..	262
Weedon, A. W.—R.I. ..	..	..	193, 243
Wells, H. T., Esq.—R.A. ..	..	..	180
Westminster, Duke of ..	..	..	1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 215
White, E. Fox, Esq. ..	..	..	50, 143, 148, 149, 150, 151, 152, 154, 155, 156, 157, 158, 159, 160, 161, 167, 168, 176, 184, 191, 198, 203, 209, 212, 223, 224, 228, 235, 244, 246, 247, 249, 250, 255, 257, 259, 267, 268, 270, 271, 272, 273, 275, 276, 277, 278, 281, 282, 283, 285, 290
Williams, G. F., Esq. ..	..	..	33, 71
Yglesias, Vincent P. ..	..	..	230, 233
Youngman, A. M.—R.I. ..	..	..	196, 252

## Index C.—German Gallery. (Page 71.)

LIST of **Artists** exhibiting, with the Numbers corresponding to their Pictures in the Catalogue and on the walls.

ARTIST.	NUMBERS OF HIS PICTURES.
Achenbach, Prof. Andreas—Düsseldorf	.. 34, 107
Ahrendts, Konrad—Weimar ..	.. 193
Alquist, H. Schnars—Berlin ..	.. 8, 243
Anding, C. T.—Karlsruhe ..	.. 177, 184
Arnold, Carl Johann—Weimar ..	.. 112, 151, 166, 283
Arndt, Prof. Franz—Dresden ..	.. 216
Arnz, Albert—Düsseldorf ..	.. 221, 226
Baass, Mary—Hamburg ..	.. 61
Baerwald, Robt.—Berlin ..	.. 257
Baisch, Prof. Hermann—Karlsruhe ..	.. 41, 249
Bantzer, Carl Noah—Dresden ..	.. 87
Bappo, C.—Düsseldorf ..	.. 126
Bäumer, Fr. Heinr.—Dresden ..	.. 253
Becker, Carl, R.A.—Berlin ..	.. 24
Becker, August—Karlsruhe ..	.. 116
Beek, Theodor von der—Düsseldorf ..	.. 81
Beck, Theodor—Düsseldorf ..	.. 125, 128
Behn, Gustav—Berlin ..	.. 149
Beinke, Fritz—Düsseldorf ..	.. 148
Begas, Prof. Reinhold—Berlin ..	.. 262
Bernuth, Ernst von—Düsseldorf ..	.. 237
Berlin Photographic Society—Berlin ..	.. 291, 302
Berlin Society of the Friends of Fine Arts—Berlin	311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322
Berger, Ernst—Munich ..	.. 4
Bette, Paul—Berlin ..	.. 344
Bode, Wilhelm—Düsseldorf ..	.. 105
Boese, Johannes—Berlin ..	.. 289
Böhn, Rich.—Dresden ..	.. 11
Bokelmann, Chr. Ludiv.—Düsseldorf ..	.. 52
Borgmann, Paul—Karlsruhe ..	.. 104, 170
Braner, Fritz—Berlin ..	.. 42, 135
Brendel, Prof. Albert—Weimar ..	.. 62, 102, 250
Brossmann, Prof. G.—Dresden ..	.. 258
Brütt, A.—Berlin ..	.. 268
Bunke, Prof. Franz—Weimar ..	.. 174
Calandrelli, Alex.—Berlin ..	.. 282, 270
Chelminski, F. von—Munich ..	.. 218
Dahl, Hans—Düsseldorf ..	.. 213
Diez, Robert—Dresden ..	.. 261
Dill, Ludwig—Munich ..	.. 66
Douzette, Louis—Berlin ..	.. 64
Duntze, Foh.—Düsseldorf ..	.. 9
Eckenbrecher, Themis, von—Potsdam ..	.. 130
Ehrentrant, Julius—Berlin ..	.. 85, 173
Eichhorn, Jacob—Weimar ..	.. 146
Emelé, Wilhelm—Berlin ..	.. 99, 172
Ende, Felix von—Munich ..	.. 142

ARTIST.	NUMBERS OF HIS PICTURES.
Engelhardt, Geo. H.—Berlin ..	.. 179
Epler, Heinrich—Dresden ..	.. 345
Eschke, Hermann, Prof.—Berlin ..	.. 38, 56
Eschke, Rd., Jr.—Berlin ..	.. 50, 86, 95
Fallersleben, Franz Hoffmann von—Weimar ..	.. 140
Fehr, Conrad—Berlin ..	.. 70, 73, 324
Flamm, Albert—Düsseldorf ..	.. 214
Flügge, Henry—Gross Helle ..	.. 234
Förster, Berthold Paul—Dresden ..	.. 8A
Frênes, Rudolph Hirt Du—Munich ..	.. 69, 205
Friedrichsen, Ernestine—Düsseldorf ..	.. 239
Friese, Richard—Berlin ..	.. 35, 71, 208
Gabl, Prof. Alois—Munich ..	.. 37
Gavel, Charlotte von—Munich ..	.. 32
Geertz, Julius—Düsseldorf ..	.. 57
Gehrts, Carl—Düsseldorf ..	.. 169
Gehrts, Johannos—Düsseldorf ..	.. 325
Grass, Jos. Adolph—Düsseldorf ..	.. 217
Grebe, Fritz—Düsseldorf ..	.. 209, 215
Grobe, German—Hanau ..	.. 101
Grosse, Prof. Theodor—Dresden ..	.. 168
Grönwold, Marcus—Munich ..	.. 1
Gröuland, René—Berlin ..	.. 97, 240
Grün, Julius—Berlin ..	.. 197
Grutzner, Eduard—Munich ..	.. 229
Gude, Prof. Hans—Berlin ..	.. 10
Günther, Otto—Naumburg ..	.. 74
Habermann, Hugo, von—Munich ..	.. 36
Hallatz, E.—Berlin ..	.. 167
Hammer, Erich—Weimar ..	.. 199
Hampel, Charlotte—Munich ..	.. 192
Hanfstangel, Franz—Munich ..	.. 305, 306, 307
Hartung Heinrich—Düsseldorf ..	.. 175
Hedinger, Elise—Berlin ..	.. 227
Hellen, Carl, von der—Düsseldorf ..	.. 225
Hermann, Hans—Berlin ..	.. 47
Hermes, Johannes—Berlin ..	.. 132
Herter, Ernst—Berlin ..	.. 290, 269, 273, 252
Herzig, August—Dresden ..	.. 346
Hesse, Maria—Karlsruhe ..	.. 281
Hildebrand, Prof. Ernst—Berlin ..	.. 33
Hilgers, Carl—Berlin ..	.. 254
Hochmann, Franz—Karlsruhe ..	.. 129
Hoecker, Paul—Becker ..	.. 30, 110
Hofmann, T. M. H.—Dresden ..	.. 119
Hoff, Prof. Carl—Karlsruhe ..	.. 7
Holbe, Rudolph—Dresden ..	.. 264
Hubner, Eduard—Dresden ..	.. 124
Hultsch, Hermann—Dresden ..	.. 280, 284, 266
Hummel, Karl—Weimar ..	.. 159
Hundrieser, Emil—Berlin ..	.. 259
Huth, Julius—Berlin ..	.. 194
Jettel, Wladimir—Berlin ..	.. 40
Jürgens, T. W., Weimar ..	.. 148

ARTIST.	NUMBERS OF HIS PICTURES.
Kalitsch, Werner, von—Düsseldorf	.. 157
Kalmorgen, Friedrich—Karlsruhe	.. 92, 188
Kamecke, Otto von—Berlin	.. 181
Kanoldt, Edmund—Karlsruhe	.. 162, 163
Kaufmann, Ilse von—	.. 134
Katsch, Ernst—Berlin	.. 144
Katsch, Herman—Berlin	.. 137
Keller, Prof. Ferdinand—Karlsruhe	.. 17
Kiesewalter, Heinrich—Berlin	.. 263, 265
Kirberg, Otto—Düsseldorf	.. 72, 212
Klein, Friedr. Emil—Düsseldorf	.. 187
Klinkicht, Moritz—Baden	.. 309, 310
Knabl, Karl—Munich	.. 109
Koch, C. J.—Berlin..	.. 120
Koepping, Carl—	.. 303, 304
Koerner, Ernst—Berlin	.. 3, 25
Kohnert, Heinrich—Berlin	.. 46
Koken, Gustav—Hanover	.. 2
König, Hugo—Munich	.. 29
Kranse, Robert, Dresden	.. 77
Kruse, Max—Berlin..	.. 288
Leinweber, Heinr.—Düsseldorf	.. 222
Leistikow, Walter—Berlin	.. 44, 206
Lipps, Rich.—Munich	.. 246
Loefen, Jr., Carl Bennowitz von—Düsseldorf	.. 51, 242
Lessing, Heinrich—Berlin	.. 247
Ley, Sophie—Karlsruhe	.. 279
Ludwig, Auguste—Berlin	.. 63
Ludwig, Prof. Carl—Berlin	.. 75
Lulves, Jean—Berlin	.. 79, 154
Maecker, Franz—Berlin	.. 223, 235
Majer, Gustav—Munich	.. 190
Mali, Chr.—Munich	.. 219, 236
Mare, Wilhelm—Munich	.. 80
Meckel, Adolph von—Karlsruhe	.. 201
Meissner, Olga—Düsseldorf	.. 115
Metzener, A.—Düsseldorf	.. 43, 54
Meyer, Hans—Berlin	.. 117, 233, 338
Michael, Prof. Max—Berlin	.. 14, 18, 191
Müller, Carl W.—Dresden	.. 128
Müller, Kurzwelly—Berlin	.. 78, 200
Möller, Nils. Bjornson—Düsseldorf	.. 131
Münthe, Ludwig—Düsseldorf	.. 48
Nelson, Ernst—Berlin	.. 96
Nordenberg, Hendric—Düsseldorf	.. 53
Nordenberg, Bengt.—Düsseldorf	.. 143
Normann, A.—Berlin	.. 160, 195, 241
Ockel, Edward—Berlin	.. 49, 118
Ockelmann, R.—Dresden	.. 276
Ortlieb, Friedrich—Munich	.. 153
Possart, Felix—Berlin	.. 13, 23, 58
Piglheim, Bruno—Munich	.. 232
Piloty, C. V.—Munich	.. 91
Piltz, von O.—Berlin	.. 123
Pflugradt, P.—Berlin	.. 196

## ARTIST.

## NUMBERS OF HIS PICTURES.

Pfuhl, Jos.—Berlin ..	..	..	286
Plathner, Hermann—Düsseldorf ..	..	..	84, 178
Pohle, Hermann—Düsseldorf ..	..	..	59
Press, Otto—Berlin ..	..	..	161
Rabe, Otto—Munich ..	..	..	141
Ravenstein, Paul von—Karlsruhe ..	..	..	238
Reinherz, Conrad—Munich ..	..	..	220
Rettich, Karl—Munich ..	..	..	186, 251, 326, 337
Riess, Paul—Weimar ..	..	..	482
Röbbecke, Moritz—Munich ..	..	..	65
Rohr, Wilh.—Munich ..	..	..	339, 343
Rögge, Wilh.—Munich ..	..	..	21, 82
Roux, Karl—Mannheim ..	..	..	26
Rüdisüбли, Hermann—Karlsruhe ..	..	..	245
Rummelspacher, Jos.—Berlin ..	..	..	145
Puteani, Friedr. von—Munich ..	..	..	19, 182
Ruths, Valentin—Hamburg ..	..	..	55, 136, 164
Saltzmann, Carl—Berlin ..	..	..	113, 165
Schäfer, Laurenz—Düsseldorf ..	..	..	154, 185
Schafer, Maximilian—Berlin ..	..	..	231
Schauss, Ferdinand—Berlin ..	..	..	15, 83
Schex, Fos.—Düsseldorf ..	..	..	138
Schlabitz, Adolf—Berlin ..	..	..	22, 127, 147
Schlüter, K.—Dresden ..	..	..	267
Schleich, Hans—Berlin ..	..	..	45, 68
Schlesinger, Felix—Munich ..	..	..	152
Schmidt, Hermann—Berlin ..	..	..	5
Schmidt, Hermine von Preussehnen—Munich ..	..	..	158
Schmidt, Theodor—Munich ..	..	..	204
Schmid-Breitenbach, Franz—Munich ..	..	..	122
Schmitzberger, Jos.—Munich ..	..	..	203, 207
Schneider, Hermann, Munich ..	..	..	88
Schönleber, Prof. Gustav—Karlsruhe ..	..	..	89
Scholtz, Prof. Julius—Dresden ..	..	..	6
Schuback, Emil—Düsseldorf ..	..	..	139
Schultze, Therese—Dresden ..	..	..	100
Schultz, Moriz—Berlin ..	..	..	277
Schutze, Wilhelm—Munich ..	..	..	76, 121
Schweinitz, Rudolph—Berlin ..	..	..	285, 256
Schweitzer, Adolp—Düsseldorf ..	..	..	90
Sohn, Carl—Düsseldorf ..	..	..	4a
Sonderland, Fritz—Düsseldorf ..	..	..	98
Sondermann, Hermann—Düsseldorf ..	..	..	133
Spangenberg, L.—Berlin ..	..	..	323
Starkenborgh, T. N. Tjarda van—Wiesbaden ..	..	..	28, 176
Stegmann, Franz—Düsseldorf ..	..	..	150
Sterry, Carl—Berlin ..	..	..	308
Stichart, Alex.—Dresden ..	..	..	31
Strecker, Constanze—Munich ..	..	..	211
Stromeyer, Helene—Karlsruhe ..	..	..	114
Sturm, Fritz—Berlin ..	..	..	111, 202
Tchautsch, Albert—Berlin ..	..	..	108, 210
Thamm, Adolf—Weimar ..	..	..	60
Töbler, Victor—Munich ..	..	..	106
Treidler, Ad.—Munich ..	..	..	94
Turgens, T. W.—Weimar ..	..	..	148

ARTIST.	NUMBERS OF HIS PICTURES.
Tübbecke, Franz—Berlin ..	.. 272
Turcke, Rudolf, von—Dresden ..	.. 183
Uphues, Jos.—Berlin ..	.. 287, 255
Uechtritz, C. von—Berlin ..	.. 271, 278
Völlmy, Fritz—Munich ..	.. 12
Vordermeyer, M.—Berlin ..	.. 260
Werner, Prof. Anton, von—Berlin ..	.. 27
Wartmüller, Robert—Berlin ..	.. 16, 189
Weichberger, Edward—Weimar ..	.. 39
Werner, Paul—Berlin ..	.. 275
Wichgraf, Fritz—Berlin ..	.. 224
Wilberg, Martin—Berlin ..	.. 180
Wimmer, Conrad—Munich ..	.. 93
Windmüller, Eugen—Düsseldorf ..	.. 103
Zimmermann, Ernst—Munich ..	.. 20
Zimmermann, Albert, Munich ..	.. 67
Zimmermann, R. S.—Munich ..	.. 171, 198, 244
Zoff, Alfred—Karlsruhe ..	.. 230

### Index D.—Victorian Loan Gallery. (Page 89.)

LIST of **Artists** exhibiting, with the Numbers corresponding to their Pictures in the Catalogue and on the walls.

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Adams, J. C. ..	80, 120	Catermole, Chas. ..	188
Alott, R. ..	133	Chevalier ..	161, 162, 163, 164, 165, 166, 167
Artist (unknown) ..	49, 55, 179, 204, 205, 222, 228, 229, 233, 234, 238	Clarke, T. ..	223
Barque, C. ..	104	Cole, G. ..	107
Bartelozzi ..	139, 140, 141	Constable, John ..	32, 38, 197
Bauerle, C. ..	8	Cooke, E. W. ..	155, 157, 160, 169, 182
Bayes, A. N. ..	25	Cooper, Sydney ..	96
Bell, H. D. ..	36	Correggio ..	57
Bennett, W. ..	D	Craig, J. ..	6
Benvenuto, P. ..	215	Creswick, T. ..	70
Bimerman, C. ..	44	Crome, Old ..	68
Bochmann, G. ..	91	Danaille, A. J. ..	198
Boddington, J. W. ..	127	Davidson, T. ..	128
Bond, R. S. ..	138	Davis, F. ..	F
Bonington, R. P. ..	71, 115	Davis, H. W. B. ..	85
Boulliare ..	93	Defaux, A. ..	27, 64
Bradford, W. ..	87	Dexter, W. ..	21
Brook, T. ..	66	Dix ..	30
Brown, A. W. ..	119	Douglas and Fahey ..	18, 20
Buvelot, A. L. ..	212	Douzette, L. ..	46
Caleott, Sir A. W. ..	130	Dowling R. ..	196
Calvert, E. S. ..	37	Downard, E. ..	60
Carabain ..	129	Earls, C. ..	235
Catani, U. ..	G		

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Echtler, A. ..	24	Millais, Sir John ..	84
Eisenhut ..	102	Miller, W. E. ..	62
Ewbank, J. W. ..	213	Mogalai, F. ..	187
Fahey, E. H. ..	18, 20, 34, 76, 172, 177	Montalba, E. ..	7
Farrier, R. ..	236, 237	Morland, G. ..	E
Field, Walter ..	118	Moucheron, —. ..	2
Fielding, C. ..	221	Munthe, L. ..	98
Fiori, Maria de ..	29, 42	Murillo, —. ..	51
Frith, W. P. ..	22	McIan, Fanny ..	43
Fuller, A. ..	226	McLean, A. ..	F
Gall, W. ..	123	Nasmyth, P. ..	78
Garaud, G. ..	35	Nazon, —. ..	214
Gelli, Aurenghi da ..	184	Newton, W. L. ..	190
Gerome, J. L. ..	103	Nittis, De ..	105
Girardet, Jules ..	9	Normann, A. ..	199
Glover, J. ..	125, 210	Osborn, E. M. ..	211
Goupil, Leon ..	19	Panton, J. A. ..	200, 225, 228
Goodall, F. ..	108, 203	Parsons, Mrs. G. ..	I, J, K, L
Graham, Peter ..	89, 113	Pastello, P. ..	152
Green, Towneley ..	186	Paton, A. F. ..	13
Grolleron, P. ..	110	Poole, P. F. ..	40
Grutzner, E. ..	106	Poussin, N. ..	215A
Guadabassi ..	183	Portaels, T. ..	75
Guharrez, —. ..	232	Provis, A. ..	69
Gully, J. ..	142	Reid, Geo. ..	111
Halswelle, K. ..	149	Rembrandt ..	1
Hardy ..	176	Reni, Guido ..	58
Hart, T. ..	148, 153	Reynolds, Sir J. ..	53
Hayllar, Miss J. ..	122	Robertson, C. G. ..	230, 231
Heffner, C. ..	95, 101	Roman, Mosaic ..	135, 136
Hillingford, R. ..	114	Roper, C. ..	217
Hine, H.—R.I. ..	c	Rowe, T. F. ..	191
Holmberg ..	94	Rudeaux ..	3
Hurst ..	61	Sassoferrato, —. ..	180
Jay, W. ..	5	Schemminger, Prof. C. ..	205
Joanowitch, P. ..	100	Schultze, C. ..	48
Johnstone, A. ..	11, 12, 26, 47	Schwartz, T. ..	65
Johnstone, H. J. ..	82	Scott, J. ..	185
Kaufmann, A. ..	220	Seiler, C. ..	86, 109
Landseer, Sir E. ..	121	Snell, J. T. ..	63
Lang, H. ..	16	Sorensen, —. ..	134
Leader, B. W. ..	10, 97, 99	Soubre, Chas. ..	28
Lemon, A. ..	67	Soyer, Paul ..	14
Longstaff, J. ..	131, 132	Stanfield, C. ..	72
Lott, E. Tully ..	147, 150, 154, 156, 158, 159	Stillingford, R. ..	114
Ludby, Max ..	A B G	Stone, Marcus ..	41
Lueben, A. ..	45	Strutt, J. W. ..	59
Macbeth, R. W. ..	170, 175	Summers, Chas. ..	50, 56, A, B
Macintosh, J. W. ..	171	Smith, J. B. ..	83
Martens, C... ..	146	S———, E. ..	17
Meadows, K. ..	H	Tamburini ..	33, 39
Mieris, Van ..	15	Tapiro, J. ..	92
		Tasso, G. ..	126
		Testar, Mrs. ..	173, 174
		Thomkins, A. ..	179

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Tommasi ..	168, 178, 181, 189	Ward, J. C. ..	112
Trestrail, Mrs. ..	52	Watts, T. ..	206
Turner, J. M. W. ..	77, 79, 116, 159	Weber, T. ..	23, 88
Turner, Bath ..	137	Westall, W. ..	151
Van den Houten ..	224	Whitehead, I. ..	216
Varley, I. ..	207	Wilson, J. ..	201, 202
Vernet, J. ..	208, 209	Wolff, Otto ..	73, 81
Vinea, F. ..	90	Woods, John ..	31
Waite, J. C. ..	4, 117, 124	Woolner, — ..	c. h.
Walters, E. S. ..	74	Wright ..	54
		Yew Qua ..	143, 144, 145

### Index E.—Victorian Loan Gallery. (Page 89.)

LIST of **Owners** who have lent Pictures with the Numbers corresponding to their pictures in the Catalogue and on the walls.

OWNER.	PICTURE NUMBER.	OWNER.	PICTURE NUMBER.
Anderson, G., Esq... E		Fletcher, A., Esq. ..	229
Annand, J. J., Esq. ..	216	Fraser, Hon. Simon ..	84
Armytage, F. W., Esq. ..	16, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 198	Fuller, Miss ..	196
Barry, N. ..	215A	Gillott, Joseph, Esq. ..	49, 55, 152, 179 187
Bartrup, Miss ..	190	Graves, Mrs. ..	197
Belcher, C., Esq. ..	147, 150, 154, 156, 158, 159	Gray, Charles, Esq. ..	13
Bell, Mrs. ..	126	Ham, Hon. C. J. ..	48, 63
Bon, Mrs... ..	226	Hines J. W., Esq... ..	201, 202, 205, 206, 207, 208, 209, 210, 213
Bridges, W., Esq. ..	8	Howden, J.M'A., Esq. ..	34
Burns, Andrew, Esq. ..	155, 160, 169 M	James, E. M., Esq... ..	62
Carabain, J., Esq. ..	129	Kenney, Capt. ..	195, 223
Catani, U., Esq. ..	6	King, W. Essington, Esq. ..	146, 151, 225
Clarke and Wallen ..	132	Knight, G. W., Esq. ..	232
Cole, Mrs. Ward ..	53	Lacey, A. D., Esq. ..	176, 220, 234
Cole, Miss Ward ..	c	Lempriere, Dr. ..	36
Cole, Miss A. Ward ..	H	Lullham, Dr. F. S. J. ..	17
Cooper, E., Esq. ..	D	Lush, G., Esq. ..	45, 120
Cottell, Mrs. ..	65	Lush, Mrs. G. ..	142
Cottell, Caulfeild, Esq. ..	122, 143, 144, 145, 148, 153, 171	Lynch, Wm., Esq... ..	6, 11, 21, 31, 32, 54, 64, 68, 70, 77, 79, 116, 130, 138
Daly, D. B., Esq. ..	44	Mair, Colonel ..	112
Drummond, Wm., Esq. ..	7, 33, 39, 61, 67, 69, 83, 123, 168, 170, 175, 178, 183, 184, 185, 186, 188	MacBain, Hon. Sir J. ..	111
Dumergue C., Esq. ..	211	Macartney, G., Esq. ..	221
Earles, Chester, Esq. ..	235	M'Cracken, P., Esq. ..	135
Ellerker, Mrs. C. ..	161, 162, 163, 164, 165, 166, 167	M'Cracken, Mrs. ..	136
Finley, F. H., Esq. ..	236	M'Lean, A., Esq. ..	F
Fisher, Dr. ..	38, 71, 72, 78, 115	Miller, Executors of the Hon. Henry ..	12, 26, 28, 40, 41, 46, 75, 76, 80, 114, 118, 125
Fletcher, Mrs. ..	22	Moore, Hugh, Esq. ..	3, 5, 25, 35, 60, 128

OWNER.	PICTURE NUMBER.	OWNER.	PICTURE NUMBER.
Moore, Mrs. H. Byron	18, 20, 172, 177	Strachan, H. M., Esq.	B
Mullen, S., Esq.	212	Summers, J., Esq.	50, 56, A
Panton, J. A., Esq.	51, 57, 200, 214, 222, 228	Summers, Mrs.	181
Pearson, Hon. W.	219	Taylor, —, Esq.	199
Robertson, A., Esq.	10, 73, 81, 113, 121	Testar, Mrs.	173, 174
Robertson, C. G., Esq.	230, 231	Thompson, J., Esq.	131
Rolando, C., Esq.	37, 133	Thomson, W. K., Esq.	30, 43, 47, 82, 149
Rowan, Captain F. C.	134	Trestrail, Mrs.	52
Rowe, Mrs.	180	Twycross, J., Esq.	23, 27, 66
Rowe, Mrs. T. F.	191	Van den Houten, Mrs.	224
Runting, W. J., Esq.	139, 140, 141	Waite, J. C., Esq.	4, 117, 124
Ryan, C., Esq.	137	Wall, A. J., Esq.	217
Sherrard, Mrs. J. E.	9, 127	Wallis, W. S., Esq.	59
Shillinglaw, J. J., Esq.	233	Walter, J. S., Esq.	203
Smith, R. M., Esq.	157	Wanliss, T. D., Esq.	14, 15, 19, 24, 29, 42
Smith, Hon. L. L., M.L.A.	1, 2, 192, 193, 194, 215	Wells, Mrs.	238
Steffani, R., Esq.	58	Woodhouse, H. H., Esq.	182
Strachan, W., Esq.	189	Youile, Mrs.	74
		Yuille, D., Esq.	119

### Index F.—Victorian Artists. (Page 119.)

LIST of **Artists** exhibiting, with the Numbers corresponding to their Pictures in the Catalogue and on the walls.

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Airey, E. M.	96, 149, 151	Colquhoun, A.	59
Anderson, Mrs. Theo.	10, 46, 63	Coutes, G.	55, 68
Anthoneess, Miss	160	Davies, E.	6
Ashton, G. R.	65, 83, 89	Delaney, R.	170
Ashton, J. R.	1, 141	Earles, Chester	24, 43, 111
Bennett, C. S.	108A, 115, 130, 139, 163	Fairthorne, R.	62
Boyd, Mrs. E. M.	16	Falls, R.	64
Boyd, A. M.	56, 90, 100	Folk, S. M.	164
Brier, J. W.	161	Follet, E.	152
Brook, Clare	157	Ford, G.	61
Bruford, F. H.	2, 25	Ford, Mrs. W.	144, 166
Bugg, R. W.	114	Fuller, Florence A.	11, 78
Burton, Mary M.	147, 150	Gibbs, M. J.	158
Buvelot, L.	119	Goldstraw, F.	35, 50, 93
Campbell, M. A.	109, 169	Gow, Robt. F.	87, 99, 122, 126, 127, 133
Carter, J.	113, 124, 131, 136, 165	Harrison, Mrs. R.	74, 79, 84
Catani, Ugo	20, 31, 33, 36, 37, 49, 54, 69	Humphreys, Tom	29, 66, 82, 97
Chapman, Alice	26, 58, 80	Kneebone, F.	120

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Loureiro, Arthur ..	22, 44, 72, 77, 88	Roberts, Tom ..	5, 14, 19, 27, 45, 73, 85, 91
Mackay, J. F. ..	147	Rolando, C. ..	15, 52, 71
Mather, J. ..	12, 17, 57, 104, 105, 116, 117, 140, 142, 146	Rowan, Mrs. E. ..	101, 107
Moore, J. ..	39	Russell ..	30
M'Cubbin, F. ..	4, 18, 28, 70	Shaw, Ella ..	34
Nelson, Carl ..	137, 138	Short, W. ..	159
Nunweek, R. ..	154	Simpson, G. G. ..	67
Panton, J. A. ..	155, 162	Simpson, Mrs. G. G. ..	125, 132
Parsons, Mrs. G. ..	102, 143	Spong, W. B. ..	112, 118
Paterson, J. Ford ..	8, 13, 32, 41, 81	Streeton, Arthur ..	3, 23, 75
Pirani, Mrs. ..	47, 86, 94	Summers, J. ..	38, 95
Riddell, Miss B. Carre ..	168	Turner, J. A. ..	40, 48
Ridge, E. M. ..	42, 51	Van den Houten ..	156, 171
Rielly, H. ..	148, 153	Waite, J. C.—S.B.A. ..	7, 21, 53, 92
Robertson, Andrew ..	167	Wall, A. J. ..	134
Robertson, J. ..	98, 108, 106, 110, 121, 129, 145	Wall, A. J. ..	123
		Walton, Geo. ..	9, 60, 76
		Watson, J. Fletcher ..	108
		Whyte, J. F. ..	128
		Wilson, C. V. ..	135

### Index G.—French Gallery. (Page 127.)

LIST of **Artists** exhibiting, with the number corresponding to their Pictures in the Catalogue and on the walls.

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Arosa, Mdle. M. ..	86	Deyrolle, F. T. ..	35
Aviat, J. C. ..	3	Durst, A. ..	18, 51
Barillot, L. ..	47	Fleury, Madam H. ..	2, 8
Barton, P. E. ..	9, 80	Fournier, L. E. ..	41, 58
Bayard, Emile ..	4, 85	Frere, C. E. ..	20, 74
Beauverie, C. ..	61, 63	Gaillard, L. ..	38
Berne-Bellecour, E. ..	22, 53	Garrard, G. C. ..	7, 43
Bonnefoy, H. ..	5, 57	Grivolas, A. ..	33
Bouch, Mdle. C. ..	50	Guillon, E. A. ..	82
Bourgeois, E. V. ..	1, 81	Huas, P. ..	19, 29
Buisson, Avice du ..	77, 78, 79	Iwill, M. J. ..	46
Cheron, O. ..	52	Jobard, H. ..	34
Colin, P. ..	48	Jourdan, T. ..	68
Courturiel, L. ..	45	Lagrost, Madam L. A. ..	25
Cross, H. E. ..	13, 40	Lahaye, A. M. ..	75
Crouan, Mdle. J. ..	67	Landre, Madam L. ..	49, 54
Defaux, A. ..	17, 66	Landelle, C. ..	55, 64
Defaux, H. ..	66	Laporte, E. H. ..	76
Delange, P. L. ..	60	Lobrichon, T. ..	21, 30
Delanoy, H. P. ..	24	Legeune, E. ..	83
Delobbe, F. A. ..	28		
Destrem, — ..	16		

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Maillart, D. U.	37, 72	Rouche, Mdme. C...	50
Mangeant, O. E.	39	Rozier, Dominique	73
Martin, H.	12, 14, 44	Sain, E.	36, 59
Mathieu, Mdle. M...	32	S a l l e s - W a g n e r,	
Menard, E. R.	56, 84	Madam A.	6
Michael, G. H.	58a	Serrier, E. P. L.	15
Moutte, A. .	27	Tournier, L. E.	10
Poirier, Paul T.	69	Trumpene	11
Richomme, J.	71	Viger, H.	62
Rixens, J. A.	42	Vuagnat, F...	26, 31
Rochegrosse, G.	23		

In addition to these there are various Engravers, Water-colour Painters, and Sculptors.

## Index H.—Belgian Gallery. (Page 142.)

LIST of **Artists** exhibiting, with the Numbers corresponding to their Pictures in the Catalogue and on the walls.

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Acqua, Cesare Dell..	77	Gerard, Joseph	94
Albracht, William ..	89, 109	Gérard, Théodore	34, 65
Andriaenssens, Ferd.	7	Godding, Emile	98
Artist (unknown) ..	73	Greuse, L. J.	126, 129
Baron, Théodore ..	27, 31, 43	Hemptine, Jane de..	8, 53
Beernaert, Euph. ..	15, 76	Hennebicq, Andre ..	55
Beul, Henry de ..	30, 60	Herbo, Léon ..	66
Bossuet, F. A. ..	58	Hoorickx, H. G. E...	52
Bossust, F. A. ..	72	Huysmans, J. B. ..	54
Boudry, A. S. ..	108, 112	Janssens, Jaques ..	63
Boudry, Stanislas ..	44	Keghel, Désirè de ..	10, 26, 103
Bourcet, Henry ..	3	Koch, Antoinette ..	139
Bourotte, Auguste ..	41, 101	Lamoriniere, Frans.	96
Brunin, Charles ..	131, 132	Lauv, J. M. Ryssens	50
Bullerkotten, L. ..	81	Laumans, Fanny ..	110, 111
Carabain, Jacques ..	39	Lefever, Ed. F. ..	140
Chappel, Edward ..	105	Meunier, Georgette..	37, 61
Claus, Emile ..	46, 104	Montigny, J. L. ..	22
Cogen, Felix ..	36, 68	Ooms, Karel ..	74
Comein, Polydore ..	133, 134, 135	Pape, L. C. M. de ..	113
Dael, Auguste ..	47	Paulin, Mathilde ..	86, 87
Danse, A. M. ..	124, 125, 127, 128, 130	Plaskey, E. J. B. ..	67, 82
Delpérée, Emile ..	40	Plumot, André ..	14, 20
Farasyn, Edgard ..	42, 90, 95, 100	Portaels, Jean ..	1
Franes, Henry de ..	13	Portielje, — ..	29
Fraikin, C. A. ..	136, 137, 138	Pratere, Edmond de	56, 57
Friest, Camilla ..	75	Riel, Henry ..	11
Gasparoly, Mary ..	102	Rotten, Louis Buller	81
Geelhand, Edward ..	91		

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Seeldrayers, Emile ..	4	Van der Meulen, Ed.	25
Simons, J. F. ..	17, 18	Van Egelen, P. ..	97
Slingeneyer, Ernest ..	38, 51	Van Egelen, Louis ..	5
Soubre, Charles ..	28	Van Keirsbilck, Jules	12
Staquet, Henry ..	115, 120	Van Kuyck, Frans ..	99
Stroobant, M. J. ..	64	Van Lemputten, F.	62
Struys, Alexandre ..	69	Van Lemputten, C.	2, 85
Titz, Louis ..	121, 123	Van Luppen, Frans	145, 146
Toirasy, E. ..	90	Van Luppen, Joseph	21, 93
Triest, Camilla ..	33, 75	Van Seben, Henry ..	35
Tschaggenny, Chas. ..	45, 70	Van Severdonck, J. ..	49
Uttenschant, Victor ..	115, 117	Van Snick, Joseph ..	88
Van Acker, F. M. ..	6, 114, 118, 122	Van Soom, Hippolyte	9, 48
Van Beurden, A. ..	141	Verstraete, Theodore	106, 107
Van Biesbroeck, L. P. ..	142, 143	Vervloet, Victor ..	59
Van Damme, Frans ..	84	Villermont, Marie de	19
Van Damme-Sylva, E. ..	83	Vincotte, — ..	148, 149
Van den Bussche, E. ..	16	Vriendt, Julien de ..	71
Van den Kerckhove, ..	144	Wulfaerd, Hippolyte	24, 32
the late J. F. ..		Wauters, Emile ..	92, 119
		Willem, Joseph ..	147

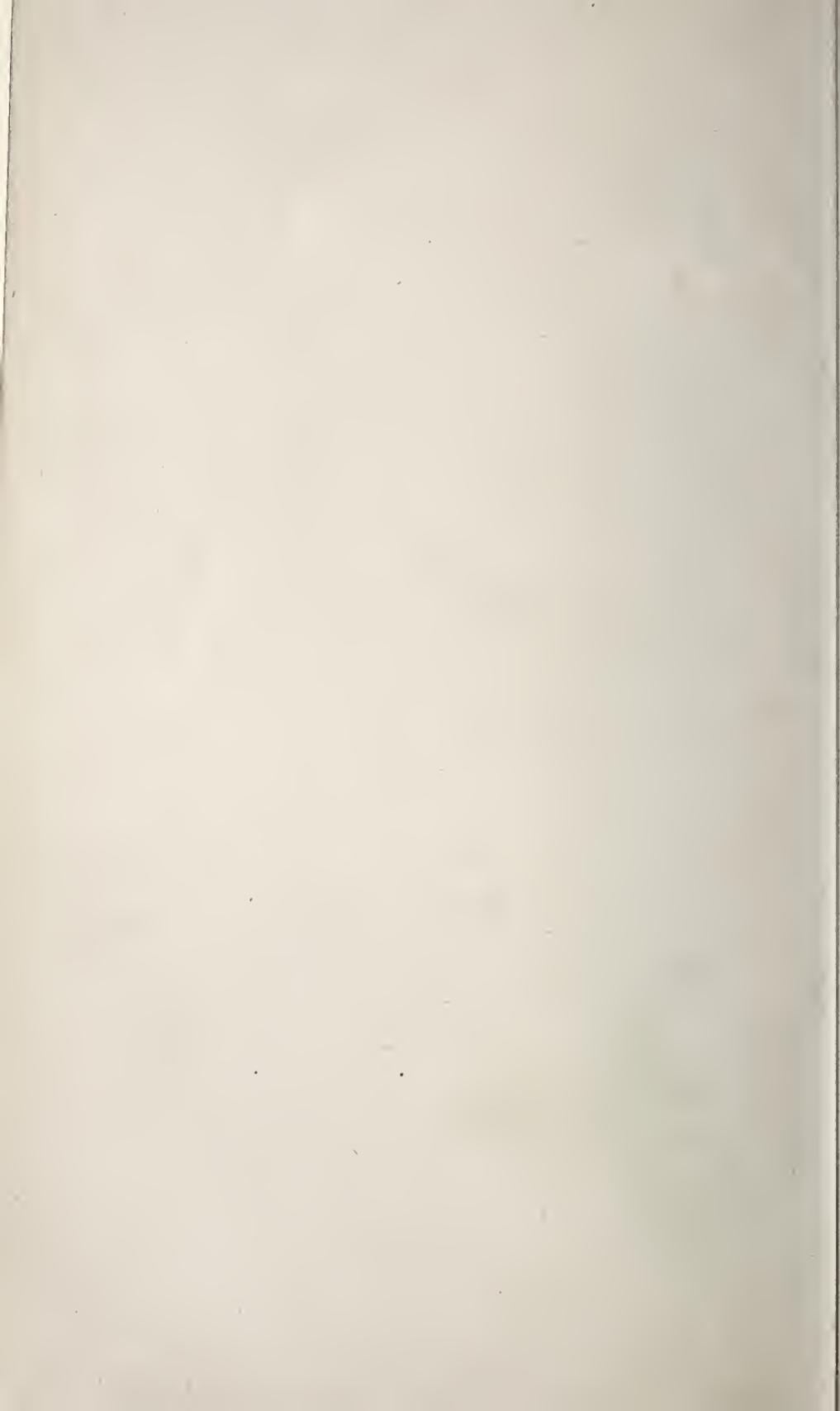
## Index I.—Ladies' Court. (Page 191.)

LIST of **Artists** exhibiting Pictures, with the numbers corresponding to their Pictures in the Catalogue and on the walls.

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Adams, A. E. ..	188	Carter, J. M. ..	64, 121
Adderley, Rita C. ..	143, 145, 147, 215	Chomley, M. E. ..	82
Airey, E. M. ..	69	Cole, Chassie ..	31, 33, 35
Anderson, S. E. ..	201	Conway, Marjorie ..	92, 93
Anthone, Miss ..	76	Clapp, Miss ..	203
Archer, Miss ..	154, 214, 217	Clarke, D. ..	137
Archer, W. H. ..	116	Crillon, Sil. de ..	36
Artist (unknown) ..	26, 193, 194, 195, 210	Dalton, W. D. ..	29
Austen, Miss ..	159	Davis, E. ..	70
Barbour, F. H. ..	173, 174	De Laney, Lizzie ..	128
Barbour, Miss ..	220	Desailly, Miss ..	211, 213
Beaumont, C. ..	55, 56	Dillon, Nellie ..	48, 85
Belcher, J. W. ..	108	Don, A. ..	187
Bond, F. ..	4	Douglas, A. ..	98, 99
Bowden, C. C. ..	24	Dowman, L. A. ..	119, 129, 136 }
Bradle, Mrs. R. H. ..	6, 7	Earles, Charles ..	109
Brown, Eliz. J. ..	25	Eustace, A. W. ..	46
Bruford, F. H. ..	101, 102	Evans, A. L. ..	205
Calder, J. B. ..	207	Fairthorne, Rose ..	71
Carobain, J. ..	113	Fenton, S. E. ..	1
		Follett, E. ..	123

ARTIST.	PICTURE NUMBER.	ARTIST.	PICTURE NUMBER.
Ford, W. ..	42	Nunweek, R. ..	95
Forrest, Captain ..	67	O'Rourke, Miss ..	60
Garrard, G. ..	186	Panton, E. M. ..	28, 51
Geddie, Miss ..	161	Panton, J. A. ..	52, 94, 135
Gerson, R. A. ..	43, 40	Parker, L. E. ..	47, 111
Gibbs, F. B. ..	23, 34	Pennington, A. ..	50, 74
Giles, M. J. ..	89, 114	Peters, Helen A. ..	44
Gillespie, Miss ..	172	Pincott, E. ..	149, 152, 158, 163, 166, 190, 206
Glover, Maud ..	20	Price, J. ..	208
Goldstraw, F. K. ..	124	Purves, Miss ..	140
Grimwade, — ..	189	Reilly, Isa ..	107
Grutt, — ..	191	Riddell, A. C. ..	53
Harrison, Georgie ..	61, 75	Robertson, C. ..	9, 13
Hillson, Miss ..	58	Rodda, T. E. ..	118
Hobson, M. M. ..	137½	Rymer, J. W. ..	78, 125
Holroyd, Miss C. C. ..	138, 165, 176	Sasse, H. M. B. ..	80
Hooper, — ..	181	Sasse, Sophie ..	8, 12
Horsfall, Miss ..	171, 212	Sasse, Richard ..	32
Hull, M. L. ..	79, 97	Short, W. ..	5, 112, 117, 133
Hulme, E. ..	122, 131	Smith, Miss ..	185
Hutchinson, Miss ..	153, 156, 168, 198	Stewart, H. ..	10, 11
Keartland, H. O. ..	14, 18, 83	Stewart, R. ..	62
King, Edith M. ..	81	Streeter, Mr. C. E. ..	77
Kitchen, Miss ..	157, 175	Tate, F. M. ..	38, 110
Lames, — ..	183	Taylor, Arthur ..	87
Lascelles, E. ..	150, 151, 162, 169, 170, 184	Teague, Violet ..	84
Leake, B. ..	59	Thompson, P. ..	21
Lerilee, M. M. ..	19	Thunder, Mrs. A.C.H. ..	15, 16, 17, 22
Levien, M. M. ..	134		30
Lulham, Jermaine ..	3	Trestrail, Mrs. ..	91, 126
Macdonald, Miss F. ..	54, 57	Van den Houten ..	2, 104, 105, 132
Macpherson, M. ..	178	Walter, E. ..	49, 63, 65, 68,
Maine, M. J. ..	199	Watson, B. F. ..	39
Marwood, H. ..	179		72
Maxwell, Eliza ..	37	Webster, A. E. ..	41
Maxwell, M. ..	45	Weir, E. B. ..	90, 96, 103
Mitchell, L. ..	139, 142, 148, 160, 192, 197, 202, 216	Weslink, Margaret ..	88
M'Neil, A. B. ..	106	Wight, M. C. ..	141, 146, 155, 180, 182, 196, 218, 219, 221
Montague, — ..	144, 164, 177, 204	Williamson, Mrs. ..	200
Moore, J. S. ..	127	Williamson, Miss ..	209
Morrah, B. ..	100, 115	Wilson, C. V. ..	120









GETTY RESEARCH INSTITUTE



3 3125 01047 5586



